



THE NEW YORK



DRAMATIC MIRROR

VOL. LV, No. 1,432.

NEW YORK: SATURDAY, JUNE 2, 1906.

PRICE TEN CENTS



Photo Otto Searcy Co., N. Y.

MARGUERITE CLARK.

THE NATINEE GIRL



To see Old Lavender the first time is like climbing to a sunny attic and making delighted search for bits of rare lace in Grandmother's cedar chest of forgotten finery. The forms of speech are antiquated. The manner of delivery of the long polysyllabic speeches is that of another time and a different taste. But there are wonderful human-hued scraps of wit and wisdom in it, and unexpected action and tense suspense, a clean, fine sentiment and some moving old songs; and there are that still wholly delightful pair of old cronies, Edward Harrigan and Annie Yeamans. Annie Yeamans' smile is still like a sunrise in June, and Edward Harrigan secures his effects so gently that one wonders if one has not found here the prototype of the "repressed style."

I wish all of this generation of playgoers might see the play that set their fathers and mothers laughing and crying like children at the reading of an uncommonly good fairy tale. Old Lavender leaves us feeling that we have been happily preached to, with the sense that we and the world are, after all, in tune.

Into the harmony of the fine old play has crept a modern note most welcome. It is billed Dick, the Rat, by William Harrigan, and is Edward Harrigan's method of presenting his son, of whom he says in the play and thinks in domestic seclusion: "He is the pivot on which my life turns."

William Harrigan is a virile, handsome youth, fair-haired and wholesome faced and long limbed, with hard, trained muscles and a clear eye. Moreover, brushing away the haze of fascination that clings about every youthful personality, and forgetting that he is the son of a father to whom the stage and orchestra seat do reverence, William Harrigan is a clever young actor in his own right. Feeling his way upon a yet slippery stage, and knocking his curly head against unaccustomed wings, he already shows the instincts of the actor in a seeming forgetfulness of himself in his part, and in not once lapsing from the character to which he is keyed.

The stage owes to the son of Harrigan the affectionate support it has given to the daughters of James A. Herne, the children of the Barrymores, of Mark Smith and the daughter of Charles Coghlan, no less than the sire is still with us, long to stay, we hope.

It is an ill play indeed that blows us no good. To the score of the week's run of Mistakes Will Happen we credit the introduction to us of Alice Johnston, a charming actress, possessing the two not necessarily collateral gifts of chic and intelligence. We owe the discovery that one of the mistakes that happen is that of associating Charles Dickson with the opposite of light roles. A third was the acquaintance of a new stage beauty, Anna Johnson, who is immensely pleasing to the eye while not yet soothing to the sense of dramatic values, a lack that no doubt will be supplied by later experience. Best of all, it restored to Broadway sight the aristocratic features and mellowed methods of Rose Eyttinge, who these later years has been teaching the young dramatic idea how to shoot in Portland, Ore. The "Memories of Rose Eyttinge" have been published in book form, and deserve welcome as one of the worthiest human documents of the stage.

While George W. Lederer was in town last week he unpacked his stock of reminiscences, and one of the latest was of that unhappy night on the Casino roof, when small Elsie Janis came off the aerial stage weeping because another little girl had made a hit and she had not. The name of the other little girl has been forgotten, while Elsie maintains undisputed her proud height of the brightest youngster on Broadway.

When Charlotte Walker, she of the many engagements, retires to the sad sea waves of the merry mountains to rest her after the season's vicissitudes, she will carry the consciousness of several vivid feathers in the cap of her career. That more than half of the plays in which she appeared were failures was distinctly not her fault. They failed in spite of, not because of, Miss Walker. If she is ever serious enough to moralize, which I doubt, she will reflect that after this season's The Prodigal Son, The Prince Chap, As Ye Sow, The

Triangle, The Optimist and The Embarrassment of Riches, there can be no doubt that in the lighter roles in which charm is the keynote and youth the essential atmosphere, she can scarcely be surpassed. She will be a wise Miss Walker if she declares unalterably against playing another heavy role for the next twenty years.

In "The Life of a Star," Clara Morris' last book, there are the same human heart beats that made the language of all her stories universal. She has chosen an adequate and comprehensive title, for the life of a star was in this instance the life of a woman, and the life of a woman is a mosaic of shades drab and bright, according to the mood of woman and of circumstance. So we find that she writes of a star as she would have written of any woman who thought much, felt much, suffered and joyed and traveled much. The stories of "An Actress on Guard," "I Stand Between Lady Macbeth and Matrimony," "Alessandro Salvini," "Brilliant Failures," and "A Memory of Dion Boucicault," are theatrical tales, but more, just as the others "I Am Married," "The Moza," "Garfield," "The Shadow of the Temple," "Rachel," "A Crucial Moment," "A Convert to the Play," "A Chip of the Old Confederacy," "Jubal A. Early," "A Hunt for a Play," "Some Reminiscences of L. Q. C. Lamar," "Looking Backward," and "From Sand Dune to Mountain Top," are human stories, and more.

Each of the incidents so dramatically, humorously and tenderly told, were of those which formed her long life of stardom. There were trials and triumphs in nearly equal measure and dominating the perpendicular pronouns in such measure as to proclaim her an altruist rather than an egotist, are those which stand for the men and women she has known, whose lives her own have touched closely or briefly, but which she so magically interprets.

The student of the stage, old and new, should have the book. The student of life should have it. The student of literary forms should study it. And all who have known Clara Morris on either side of the footlights should add it to their precious possessions.

There are in the book nuggets of philosophy for all. She writes, for example, of Madame Modjeska: "I thought her a very remarkable actress. She has, I believe, given so much thought, study and polish to her work that her action seems impulse, her gestures accidental. Only a sister actress appreciates the cost of such naturalness as hers."

She quotes this advice from Dion Boucicault: "She had observed that a certain death scene had been, in her opinion, a little too long for nature, and the author-actor-manager exclaimed: 'Yes, and for art, too. Never rack your audience. Touch 'em—thrill 'em—chill 'em—but never s-t-r-a-i-n 'em.'"

For herself, speaking of Alessandro Salvini, she says: "The instinct of the actor was twice plainly shown—once, when, in making a mistake, instead of stammering or going back to correct his error, he swiftly 'jumped' the faulty lines and dashed on securely with the others. And again, when he recited the words of 'The Light Brigade,' on the occasion of his first appearance in America, it was in a town hall at Yonkers. Standing as if looking into an open grave, he plucked a white flower from his coat, and cast it down. It was a bit of business that caught the house." She hits off a phrase in "the delicate, delightful hypocrisy of the successful hostess." She indicates the antiproduction misery with, "And then a killing week of acting by night, of rehearsing by day, with all the time that deadly, nauseating fear of failure."

But that which grips us hardest, which we will remember the longest, is Miss Morris' simple telling of the story of Sarah Siddons' tryst. She brings into dramatic contrast the recital of the night of the great tragedienne's failure in London, when the pit hissed her, and of the other crowning night, when it took her to its heart, and bestowed its once repudiating self at her feet, there to remain. A duchess had invited Mrs. Siddons to sup with her that later night, but she tersely refused, and went, instead, to the cheap lodging where she had sorrowed on the night of her failure. There she kept tryst with her former self, while her husband looked on, marveling at a sight which he declared raised goose flesh—the spectacle of his superb wife, on the night when London lay at her feet, whispering words of cheer and comfort to the other Sarah Siddons of the night of humiliation and heartbreak.

Tryts such as this it were well to keep sometimes, if we bring from them hope and courage and confidence. But the tryst of sentiment with what were better forgotten, as the tearful observation of certain anniversaries, such as all lachrymously romantic women keep, were better spent in close communion with broom or washbub.

A tryst like that of the queen of tragediennes would give courage for another night of eclipse. The tryst of the mere mourning sentimentalist dims the present sun.

THE NATINEE GIRL

MRS. FISKE IN CALIFORNIA.

Mrs. Fiske, accompanied by her cousin, Emily Stevens, a member of the Manhattan company, left New York last week for California, and will spend her vacation in the mountain regions of that State. Mrs. Fiske for several years has passed her Summers either in the Adirondacks or in Europe, but she has become enamored of California, its climate and its scenery, and thinks it the most admirable place in the world for recreation. As is her habit, Mrs. Fiske will combine an alternate rest with study. The New York Idea, in which she and the Manhattan company will appear in the Autumn. Her own role in this play is in some respects the most vital and significant she has yet undertaken. Mrs. Fiske will remain on the Pacific Coast until the latter part of August, when she will return to New York to begin rehearsals of this new work with her company, her season beginning in the West in October.

FRED HANLIN'S WIDOW WINS.

Supreme Court Justice Blanchard decided last week that Mrs. Mary E. Burton Hamlin, widow of the late Frederick R. Hamlin, is entitled to a free and clear possession of two pieces of property, valued at about \$50,000, which he gave her as a wedding present, but for which she afterward made deeds conveying the property back to him when he needed money. Justice Blanchard says that it is clear from the evidence that Hamlin always considered the property as absolutely his wife's, and that it should not be considered as part of the estate.

LOST BY A FIRE.

Benjamin F. Roeder, manager for David Belasco; Franklin H. Sargent, head of the Sargent Dramatic School, and Winchell Smith, formerly manager for Arnold Daly, were rendered homeless by a fire which destroyed the two upper floors of the apartment house at 174 West Fifty-eighth street last Wednesday afternoon. Furniture and libraries of all three were completely destroyed.

GERMAN THEATRE AT DAVENPORT.

How It Was Organized, How It Has Developed and How It Is Conducted.

Just at this time, when the dramatic interests of the country are struggling against the money power, the readers of this Mirror will perhaps learn with especial interest of a theatrical organization which for fifty years has existed independent of trusts and circuits, without motive of financial gain and under such peculiar conditions as should make it a genuine encouragement to those who look forward to the time when the drama shall breathe an improved artistic atmosphere. The organization referred to is the German Theatre at Davenport, Iowa. In its history, in its management and in the personnel of its company it is probably unique among American theatrical enterprises.

About ten years before the outbreak of the Civil War a considerable party of German emigrants settled at the village of Davenport, on the west bank of the Mississippi. In the Fatherland they had been conspicuous as the leaders of the revolution of 1848, and in coming to the American frontier they brought with them the intense intellectual activity which had prompted them to that revolt. So it happened that, when the population of the vicinity still numbered only a few hundreds, the Davenport Theatre Society was organized, its object being to secure the presentation of German drama in the native tongue. This was in 1855, a time when the most Western railroad had been extended from Chicago only as far as the town of Rock Island, on the east bank of the river, opposite Davenport. The difficulties of securing a theatre building and of booking attractions under such conditions may be readily imagined.

The success of the enterprise was, however, unusual. By the end of the season of 1858 the "German Theatre" had become a well established local institution, and with companies secured from Milwaukee, Chicago and St. Louis, such plays as William Tell, Faust, Kabale und Liebe and Die Hühner had been professionally presented.

During the ten years from 1860 to 1870, a period almost uniformly fatal to the German theatres of the country, the Davenport Theatre more than held its own, and during the following years, with the rapidly increasing German population of the vicinity, it continuously developed.

To-day the condition of the Theatre is the well merited reward of its founders. Having long since outgrown its original building, it has now a permanent home in the Turner Grand Opera house, which seats 1,100 people.

Within the last five years the Society, without changing its substantial identity, has reorganized as an incorporated company in which the members are stockholders. This stock pays no dividends and no holder asks any, the purpose of the Society not being to secure the greatest amount of money in return for the cheapest possible production, but to furnish the public with standard German drama at prices within reach of the humblest classes. The stock is subscribed for at \$10 a share, and for every \$20 paid in a season seat is reserved to the stockholder. In this way, with the aid of the box office, sufficient income is usually guaranteed to insure against depressing loss.

That the objects of the Society are well accomplished may be observed by attendance at a regular performance. Not only are the plays excellently selected and performed, but the audience which witnesses them is one before which it might well be a satisfaction for any actor to appear. It is not the indifferent, ultra-fashionable audience of the metropolis on the one hand nor the one-night-stand audience, with its mixed tastes and uncertain judgments, on the other, but an unpretentious, alert and sympathetic audience, of the kind that has helped to make famous the Castle Square Theatre of Boston. It is no uncommon sight to see a box party obviously consisting of father, mother, elder children, and perhaps the grandmother, whom the play is informing as to present continental conditions, or who is being taken back by it to her early days in the Fatherland.

Nor is the Society longer dependent on occasional attractions drawn from larger cities. It maintains its own professional company, every member of which is an artist of experience. With a single exception all are active Germans, and this one came to this country with a reputation already established on the German stage. Margaret Neuman, who has been with the company for a number of years, was a noted tragedienne in her native land, where she played the theatres of Berlin and Hanover. Coming to the United States, she followed her profession in the Irving Place Theatre, New York; later she played in St. Louis and Philadelphia. Henry Neeb gained his first professional experience in Frankfurt, Munich and Wurzburg. Göta Ackerman, a recent addition to the company, has been but two years absent from the Berlin stage. Christian Schöber, a favorite character comedian, is one of the veteran German actors of America. He has been twenty-five years in the United States, during which time he has played every German stage in the land. Martin Dodel has a professional history rather the reverse of that of the other members, for, though a native of Germany, he gained his first professional experience on the local stage. His talents were, however, so marked as to give him an immediate and permanent place with the German company. He resigns shortly to return to Germany, in order to follow his profession in a wider field. Franz Holthaus, who has had eighteen years' experience on the German-American stage and who is himself an excellent actor, is a near relative of the famous German actor, Herman Holthaus. Johanna Wagner, who is a favorite in light comedy parts, has appeared in all the leading German theatres of the country. T. R. Reese, Kapelmester, is a composer of unusual ability. He has the distinction of having conducted the first German light opera tour in America. Walter Waldau, William Schaff, Otto Wannack, Dora Dengler, Grete Miller and Franziska Bender are also members of the company.

The conditions under which this company carries on its professional work will seem to the most stock company actors exceptionally ideal. But one performance a week is given, and, as the stage is usually unoccupied during the interval, rehearsals may take place afternoons or evenings, thus leaving practically the whole day at the actor's disposal.

The company is at harmony within itself, and, with some deference to the older members, the favor of the audience is almost equally divided. Once during the season each of the principal members of the company is given a benefit and "honor night." On these occasions the performance consists of some standard play so selected as to enable the actor in whose honor the benefit is given to appear advantageously in the leading role.

In this country receive such direct manifestations of personal friendship and appreciation as come to the leading actor at such times. At a recent benefit, given for a lady who has been for some years connected with the company, not only did she receive the most generous applause, but at the close of the performance was called before the curtain, where she was informally presented with gifts of every variety in such quantity as to keep a number of assistants busy lifting them over the footlights.

In spite of the almost informal environment of this company, the standard of their work is not lowered. Comedies of the better modern type are given, and at intervals the standard classics are produced. During each season some thirty plays are presented. Some of these plays are with difficulty secured at all, and on some liberal royalties must be paid. During the present season the list of plays has included The Tellheim, The Lost Paradise and The Masque made, all by Ludwig Fulda. The latter play was given shortly after the visit of Mr. Fulda to Davenport, and the members of the company had the advantage of discussing its points with him.

Without anticipating any financial surplus for the present season, plans are now under way for securing new plays and making additions to the company for the season of 1906-07. That an institution of the quality and vitality of the

German Theatre at Davenport exists without the support of a metropolitan community seems at least an indication that there are still wide fields for the growth of dramatic life.

ROLLIN R. BRUNSOK.

FERNANDA ELISU AT THE KALICH THEATRE

The permanent withdrawal of Martha Kalich from the Yiddish stage, and particularly her withdrawal as the star of the Kalich Theatre, N.Y. York, left a vacancy, especially in that theatre, hard to fill. Harrison Grey Fiske, under whose direction Madame Kalich is to continue in English, has for several seasons managed Fernanda Elisou, the young Rumanian actress, and he suggested to Leopold Spachner, manager of the Kalich Theatre, that Miss Elisou might be developed as a successor to Madame Kalich, and thus through Mr. Fiske's office an engagement has been brought about. Miss Elisou, who has been a member of Mrs. Fiske's company for two seasons, will hereafter appear in Yiddish at the Kalich Theatre, beginning next season. She will be seen in all of the emotional roles with which Madame Kalich is identified, and in addition will appear in several plays new to the Yiddish stage. Mr. Fiske has arranged to give Mr. Spachner the rights to Yiddish of Marta of the Lowlands, and it is not unlikely that Miss Elisou's Yiddish debut will be made in that play. It will be remembered that she appeared in Marta in English several seasons ago under Mr. Fiske's management, and made a profound impression. Miss Elisou recently made a pronounced success as Toilette in Mrs. Fiske's one-act play, A Light from St. Agnes.

MANAGER PLEADS GUILTY.

Walter D. Yager, a theatrical manager, of the Ralph Stuart Theatrical Stock company, of Minneapolis, pleaded guilty to larceny last week in General Sessions. In the conversion of three checks to his own use, Judge Foster remanded him for sentence on Monday. Several theatrical men have written to Judge Scott testifying to Yager's previous good reputation.

CALLAHAN AGAIN BANKRUPT.

Charles E. Callahan, residing at 410 West Twentieth Street, has filed a petition in bankruptcy with liabilities \$11,072 and nominal assets \$750. He owes \$2,804 to forty-one actors and actresses. He went through bankruptcy in 1898.

REFLECTIONS.

Edwin B. Bailey, of the Central Stock company, San Francisco, and Mrs. Bailey (Grace Lockwood) were among the first to arrive in New York after the earthquake. Mr. Bailey has been engaged as leading man with the Valmont Stock company, Williamsport, Pa.

Nine weeks ago Harry Dickson advertised in The Mirror as disengaged after May 5. He was immediately secured as stage director for the Summer stock at the Lyceum Theatre, Buffalo. Does advertising in The Mirror pay?

Frank Dekum, who played Little Billie in Trilby this season, will sail for Naples on May 30 to spend the Summer abroad.

Thomas W. Ross has signed a five year contract to appear under the direction of George M. Cohan and Sam H. Harris. Next season he will appear at the head of a company playing The Governor's Son.

Winfred Goff, baritone and technical director of the Henry W. Savage English Grand Opera company, has sailed for London and Paris to look after some details for the production of Puccini's Madame Butterfly in America next season.

Edna Irvine is a young dramatic protégée of Rose Eyttinge's, and according to that experienced actress and teacher is bound to make a success on the stage. Miss Irvine came to New York with Miss Eyttinge from Corvallis, Ore., and is the daughter of a journalist of that place.

Mr. and Mrs. B. E. Forrester and Mr. and Mrs. Nick Adams will sail for Europe on May 31 on the Deutschland.

Edna Mae Earl escaped unhurt from "Prisco," but lost all her belongings, and is now at Point Richmond with her brother.

The Lion and the Mouse was presented at the Duke of York's Theatre, London, on May 22, with a company which included Margaret Illington, Edmund Byrne, Richard Bennett and several other American actors.

Eva Tanguy intends buying a farm at Ashfield, Berkshire County, Mass., and establishing a Summer home there. Next season she is to appear in a new musical play called Puss in Boots.

Mrs. Frances Cameron Rose, wife of Julian Rose, is to be starred next season. It is said, in Berlin, the Sewing Machine Girl, under the management of A. H. Woods.

Nance O'Neil has postponed the production of her new play, The Story of the Golden Fleece, until next season. The piece is by Henry Kirk, a young Californian, and is based upon the romance of Medea and Jason.

William Stuart and Anna Hollinger closed with The Millionaire Detective and are now visiting Miss Hollinger's home at Marion, Ind. They will continue under the management of the Blaney Amusement Company and open on Aug. 4 with the same attraction.

Eileen Harris, who last season played the role of Mrs. Tiger in Running for Office, has been engaged by M. B. Raymond for the Baroness in support of Knute Erickson in The Seminary Girl.

Lottie Blair Parker's dramatization of "David Corson" will be one of Harry Doel Parker's several road productions next season, opening on Sept. 17.

Under Southern Skies, Western, will open its season at Wheeling, W. Va., on Aug. 23. The Eastern company will open at Halifax, N. S., on Aug. 16.

George H. Primrose and Mrs. Emma West, widow of William H. West, have sold a tract of fifty acres in Mount Vernon, adjoining the property of the late James A. Bailey. The buyer of the tract is a syndicate represented by Aaron Weinberger, and the price paid was about \$200,000.

Ruth St. Denis, the Hindu dancer, sailed for Europe on the Oceanic last week. Harriet Donner, who is known as a raconteur of an unconventional sort, accompanied her and will appear with Miss St. Denis in London.

Mrs. Robert Osborn has been engaged to take charge of the modern costuming of The Little Cherub and other plays to be produced later by the same managers.

The Grand Opera House will close for the season on June 16. The final week of the season will be taken up by a new rural comedy, The Postmaster's Daughter, which will be presented under the auspices of the Letter Carriers' Association.

The friends of Jennie C. Wilder will give a testimonial matinee for her benefit on Thursday, May 31, at the Astor Gallery of the Waldorf-Astoria. Paul Dufault will sing and a little sketch by Eden E. Greville will be produced for the first time. Frank Lincoln will give some of his impersonations, a child artist will play on the cello, and a few excerpts from the new comic opera, Daughters of Egypt, by Eden E. Greville and Walter Pultner, will be given by Florence Edney, Pierre La Salle and others.

Charles Darnott, dramatic critic of the Evening World, and Maida Castelhub, President of the Woman's University Club, were married at Grace Church chantry on May 24. Mr. and Mrs. Darnott sailed for Europe on Saturday.

Walter D. Nealand has been re-engaged by John P. Slocum as manager of The Yankee Consul, which opens on Aug. 31.

HENRIK IBSEN DEAD.

Norway's Greatest Dramatist Passes Away—His Life and Work.

Henrik Ibsen, Norway's great poet and dramatist, died at 2.30 o'clock on the afternoon of May 23, at his home in Christiania. At his bedside were Madame Ibsen, their son Sigurd, and his daughter-in-law, the latter's wife.

Immediately upon receipt of the news King Hakon transmitted to the widow his own and Queen Maud's sympathy and condolence. The Storting and other public bodies formally recorded the national grief. All the theatres were closed that night, and the Authors' Union placed a wreath on the Ibsen monument outside of the National Theatre. Although his literary activity ceased some years ago, when an apoplectic seizure forced him to abstain from mental labor, he continued to be a familiar figure in the life of Christiania, and was frequently seen driving in the streets with a companion. From time to time fresh apoplectic strokes came upon him, leaving him weaker. The week before his death his condition became disquieting, and on last Tuesday night another seizure left him unconscious. His death came peacefully.

Telegrams of condolence were sent from all parts of the world. Among those who sent messages of sympathy were King Frederick of Denmark, Bjornstjerne Bjornson, and representatives of the principal theatres of Europe and America. At a session of the Parliament on Friday a motion offered by the President, that a state funeral be arranged, was unanimously approved. May 31 was set as the date.

Career of the Great Dramatist.

Henrik Ibsen was by many accounted the greatest author and playwright of this age. His plays, especially the prose dramas dealing with the evils of modern society, have been presented in practically every important theatrical centre of Europe and America. Many people have questioned the moral and educational value of these pessimistic masterpieces, but Ibsen's standing as the greatest contemporary limner of character, master of construction and dramatic technique is an indisputable fact. Many students regard him as the most consummate dramatic genius since William Shakespeare.

Especially in the later years of his life Ibsen was noted for his personal eccentricities and the morose and solitary character of his disposition. His married life was happy. His one son married the daughter of Bjornson, his most prominent literary rival. Since 1891 Ibsen had lived in Christiania, where he received literary homage from all quarters of the habitable globe and where he was singularly honored during his lifetime by the erection of a statue in front of the National Theatre. He was created an honorary doctor of philosophy by the University of Upsala and has received the grand cross of the Order of St. Olaf for literary merit from the Norwegian Government.

Henrik Ibsen was born at Skien, Norway, March 20, 1828, of a seafaring family. His ancestry proves him to have had a certain amount of Scotch and German blood as well as the native Norwegian. His father met with financial disasters and he suffered six years of extreme poverty from 1836 to 1842, during the latter part of which period he studied at a local scientific school. In 1842 he became apprenticed to an apothecary, in 1849 he wrote his first drama, *Catiline*, and in 1850 he went to the University of Christiania as a medical student. *Catiline* was not a success, but Professor Mourad, of the Royal University, one of the foremost critics of the time, recognized the spirit of genius and wrote a review in which he predicted a great future for the new author. He gave up the study of medicine altogether when *The Warrior's Mound* was successfully produced in the same year. During 1851 he became interested in a weekly journal called *Nora*, in which he published a political satire; and about this time, largely through the influence of Ole Bull, he became director of the theatre in Bergen. During the three months' leave of absence granted him before assuming the duties of his office he wrote the unpublished *St. John's Night*. In 1856 his first national drama, *The Banquet at Solhug*, was produced and met with a very favorable reception both in Norway and Sweden. The succeeding year he accepted the post of Director of the Norwegian Theatre in Christiania, which was reduced to bankruptcy by five years of his management. While here he wrote *Lady Inger of Ostrast*, a "saga drama," still popular in Norway; *The Vikings of Helgeland*, and *Love's Comedy*, a stinging satire on every-day love. In 1860 he published the longest of his minor poems, *On the Mountain Plains*. When Ibsen's theatre failed in 1862 he was refused a Government pension at the same time that one was granted to Bjornson. In great bitterness he left home two years later and journeyed to Rome, stopping on the way at Berlin and Trieste. In Rome, Brand, an attack on dissolute Norwegian society, was produced and created an immense sensation both at home and abroad. As a result of this the coveted pension was granted him in 1866. Two years later he went from Rome to Dresden, where he remained until 1874. Then, after a voluntary exile of ten years, he revisited his native country.

The list of Ibsen's important works is as follows: *Catiline* (1849), *The Warrior's Mound* (1850), *St. John's Night* (1851), *The Banquet at Solhug* (1856), *Lady Inger of Ostrast* (1857), *The Vikings of Helgeland* (1858), *On the Mountain Plains* (1860), *Love's Comedy* (1862), *The Pretenders* (1864), *Brand* (1866), *Peer Gynt* (1867), *The League of Youth* (1869), *Emperor and Galilean* (1873), *The Pillars of Society* (1877), *A Doll's House* (1879), *Ghosts* (1881), *An Enemy of the People* (1882), *The Wild Duck* (1884), *Rosmersholm* (1886), *The Lady from the Sea* (1888), *Hedda Gabler* (1890), *Master Builder* (1891), *Little Eyolf* (1894), *John Gabriel Borkman* (1896), and *When We Dead Awaken* (1900). These dramas may be divided into four distinct classes. The *Banquet at Solhug* is the last of the purely romantic works, and the romantic historical plays culminated in *The Vikings of Helgeland*. Psychology and satire appear first in *Love's Comedy* and *The League of Youth* marks a fourth transition to social subjects. Still a fifth classification, under

the head of symbolic drama, might be made to include his four last plays, beginning with *Master Builder*. The earlier plays are almost without exception in verse, but his permanent reputation is founded on the later social dramas written in prose. It is a singular fact that the Danish people recognized Ibsen's genius long before his own countrymen were convinced that the work had any sterling value. A Danish publisher printed his poems and plays when no one in Norway or Sweden cared to make the venture. Ibsen was always faithful to this publisher, and the theatre at Copenhagen always had a sort of option on his dramas.

The simplest way of treating the American productions will probably be to mention the presentations in the same order as the chronological tabulation already given. In the Spring of 1904 *Lady Inger of Ostrast*, which has never been given in New York, was produced in Boston by Nance O'Neil, with no more effect than was to be anticipated from so local and antiquated a piece of construction. Practically all the plays have been given on the Continent—especially in Germany—but here it will be possible to mention only the productions on record in New York city. On Oct. 3, 1905, *The League of Youth* was staged for the first time in this country by members of the Progressive Stage Society at the Murray Hill Theatre. So far as can be ascertained it was the first American production of an Ibsen comedy. *The Pillars of Society* was played as long ago as 1880 by German actors in the German language. In 1891 it was given in English twice, first at a matinee performance at the Lyceum Theatre by pupils of the Lyceum School, and a few days later by a regular company at Hammerstein's Opera House. In April, 1904, it was revived at the Lyric, with Wilton Lackaye in the role of Consul Bernick.

A Doll's House has been the most popular and the most frequently presented of all the tragedies, because it is really one of the best, because the situations may be applied to any community, and because Mrs. Fluke has made the character of Nora particularly famous. Before it was given in New York Madame Modjeska is recorded as having acted the role of Nora in Louisville, Ky. In December, 1889, it was presented at



From Stereograph Copyright 1905 by Underwood and Underwood, N. Y.

HENRIK IBSEN.

This portrait was but recently taken, the feeble dramatist rising from his bed and being dressed for the sitting.

Palmer's Theatre with Beatrice Cameron in the leading role. On Feb. 15, 1904, Mrs. Fluke was first seen as Nora in a special matinee performance at the Empire Theatre, with W. H. Thompson as Krogstad and Courtney Thorne as Helmer. The play was revived by Mrs. Fluke at the Garden Theatre in 1896 and at the Manhattan in the Spring of 1902, and it has been played by Mrs. Fluke in many cities. In May, 1905, Ethel Barrymore appeared in the part of Nora. *Ghosts* was presented in German during the season of 1891 at Amberg's Theatre. In January, 1894, it was played in English, first at the Berkeley Lyceum and then at the Garden Theatre by a company in which Courtney Thorne was Oswald and Ida J. Goodfriend Mrs. Alving. In 1903 the play was presented at the Manhattan Theatre with Mary Shaw—who had appeared in the part previous to that time at the Carnegie Lyceum—as Mrs. Alving. One of the most unusual as well as one of the most remarkable performances of this piece was the production by Paul Olenoff's Russian company late in the Spring of 1905.

An Enemy of the People has had just one production in New York, that of the Progressive Stage Society in January, 1905. Rosmersholm was produced at the Princess Theatre on March 29, 1904, with William Morris as Rosmer and Florence Kahn as Rebecca West. Hedda Gabler appeared at the London Vanderbilt scarcely more than a year after it was written, but it was not given here until Elizabeth Robins, the Hedda of the English cast, came in 1903, at the Manhattan Theatre. Mrs. Fluke assumed the role with a success equal to her triumph as Nora in *A Doll's House*, and she has appeared in the play in various cities. In 1905 Nance O'Neil undertook the part at the time Mrs. Fluke was appearing in a revival of the piece. On May 12, 1905, there was a matinee production of *Master Builder* Solness with Dr. Herdal as David Elmer. When *We Dead Awaken* was produced at the Knickerbocker Theatre on March 7, 1905, with Frederick Lewis as Professor Rubek.

SHORE ACRES IN LONDON.

Shore Acres was produced in London on May 21 by Cyril Maude at the Waldorf Theatre, for the first time in England. The locale of the piece has been changed to Cornwall and the characters anglicized.

THE STAGE IN ROME.

Thirty New Plays in a Month—Poor People—The Screen—Notes.

(Special Correspondence of The Mirror.)

Rome, May 10.

Thirty new pieces are announced for this month, to be represented in six different theatres, all of which are to remain open during May, a rare thing for Rome. Teresa Mariani has taken the Costanzi Theatre. She left as a "good" actress, but she returns to us as an accomplished actress, on the way of becoming great. Novelli, the Great, is at his own theatre, the Valle, and is creating a new sensation in every new piece he produces. It is a great pity you could not see him in New York. For versatility and facial expression he is unique. Teresa Franchini has also a whirlwind of life rushes through her as soon as she appears on the stage.

Mariani is to give us ten new plays, mostly translations from French and German. Her selection of Italian plays is most unfortunate, including as it does a most unpleasant play, called *Lulu*, which no honest man ought to have written and no honest woman ought to play. There is not one single redeeming part in either the play or the heroine. Both are fit only for the pig sty. The Joy of Deceiving is a sufficiently suggestive title to tell us the moral of another of her novels, and it is written by a woman. *Love That Passes*, another of her promised pieces, is a Spanish play by the brothers Alvarez Quintero.

At the Argentina (our permanent theatre) the new Italian plays will be Bernini, *Mundane Charity*, *David*, and *Nocturne*, all of which are well spoken of in the theatrical world. At the Valle Novelli promises us several new pieces, all of which are translations with the exception of two Italian plays—one of which, *Filias*, is by a woman. The other is *Poor People*, by Franco Liberatori. This has already been given and with some success. The plot is Russian and the scenery is Russian. An old man takes a young girl for his second wife and she ill-treats him and his son (by his first wife). Petinka, the second wife, runs off to St. Petersburg with her lover, Ovar-

Duse is taking a holiday in Switzerland, and later on will go to Milan for a series of recitals at the Lirico Theatre.

We have two "thought readers" here, who are making quite a sensation. The lady is especially clever. With bandaged eyes, and standing all alone, without contact with any one or anything, she can tell the thoughts of any spectator present. The Princess Radicati, the Baroness Blanc, the Countess Piccolomini and many members of the aristocracy were present at the lady's first seance.

Since writing the above there has been a little new piece at one of our minor theatres. It is called *The Screen*. Here is the plot: A "young lady" of over thirty years of age has set her "St. Catherine's cap" at a Senator of the kingdom. But the Senator is a wife. He is ever alluding to his own age and his loss of all youthful feelings, for which no genuine intelligence or social position can be a substitute. But Theresa contradicts his statements firmly. In the end she confides in a friend, Eliza by name, and they concoct a plot together. Eliza is to go and see Theresa one day when she is alone with the Senator. So one day while the two are together the servant announces the friend, Eliza.

"Oh!" exclaims Theresa to the Senator. "She must not see you. She is a great gossip. She will think that there is something between us, and my reputation will be lost. What can we do? Oh, you must hide yourself behind that screen!"

The Senator does so. When Eliza enters and knows that the Senator is behind the screen she begins at once to warn Theresa that people are beginning to talk about her and the Senator, and tells her that if she desires to keep the good opinion of her friends she must cease to receive the Senator.

"But I love him!" sighs Theresa. "Nevertheless, you must dismiss him!" says Eliza, and leaves Theresa in tears.

The Senator then leaves his hiding place and dries his lady's tears.

Theresa has won the game, and the public applauded. S. P. Q. R.

IS THERE ANYTHING NEW UNDER THE SUN?

Well! Is there anything new under the sun? The whole human family, civilized or savage, utter the same universal sound on their introduction into the world: the vowel "O!" It is the form in which every human creature expresses itself on its arrival.

Another form of community of thought in the human family is religion. Every tribe or nation, savage or civilized, sets up a god. The Persians worship the sun. The early Egyptians worshipped a variety of birds and beasts; among them bulls, cats, owls and serpents. The Hindus worship Vishnu and Gautama, the Mahomedans, Mahomet. The Chinese manufacture their gods, using for that purpose a variety of materials, such as paper-maché and ordinary paper.

The Bible introduces us to numerous gods. The Old Testament names the one God "Elohim" and "Jehovah"; and in the period of history which is covered by the Old and New Testaments there were many sects, each enjoying its own god; there was "Baal," "Chemosh" and "Molech," while the Greeks and Romans worshipped almost endless processions of gods and goddesses—"Aphrodite," "Apollo," "Zeus," "Minerva," etc. Then, in the matter of costume, the same general idea as to shape and form have prevailed since the earliest known periods. The men have always worn trousers and the women petticoats. And this general fashion prevails over the whole world to-day. The blanket of the North American Indian is the toga of the Roman.

In architecture, while we have from time to time introduced new features, we have never abandoned the first grand idea of the Gothic form, which was taken from nature. "The Groves were God's first Temple." And, no doubt, the tower of Babel furnished the idea for our American skyscraper, as the mud hovel of the Fellah is identical with the tower of the Indian.

So with our roads, highways, culverts, bridges, walls and pavements—all borrowed from the Romans, whose models we take and whose work we imitate, and imitate very badly.

Then, take the matter of our daily bread, a subject in which we are constantly and immediately interested. Every succeeding age repeats its predecessor with wearisome monotony. Men in the Stone Age raised grain and ground it for bread; so do we. As we tread out the grape and ferment it to make wine, so did they. And, from Greenland's icy mountains to India's coral strand we eat the same viands: beef, mutton, pork, potatoes. The same staples of food are used to-day as were used in the dark ages; and it is very disappointing to travel ten thousand miles away from beef and potatoes of civilization only to find one's self regaled, in the mud hut of some savage king, by a dish of—beef and potatoes!

Cooks also are disappointing. A chef, receiving the salary of a prime minister, announces that he has invented a new sauce! Some particularly epicurean old diner-out is invited to a feast where this new sauce is to be tasted and tested. He comes, together with a few choice companions, all, like himself, lovers of the pleasures of the table, and all, like himself, eager to discover some new gastronomic sensation. They surround the festive board, the judge closes his eyes, assumes an expression of owl-like wisdom, the others fix their eyes upon the judge, an expectant silence pervades. The sauce is served; the judge tastes—pauses—tastes again; he drops the spoon. A look of disappointment spreads over his face. All look forward for the verdict. Slowly and sadly it comes: "It's the same old white sauce, with a new flavor!" No. There is nothing new under the sun!

ROSE EYTHAM.

McLELLAN WINS SUIT.

C. M. S. McLeellan, author of *Leah Klenchka*, was awarded \$125 damages by a court in London last week, against Charles Harman, another playwright, for libel contained in a letter alleging that Leah Klenchka is a colorable imitation of the play, *The Coachman with the Yellow Lace*, previously copyrighted by Harman. The jury decided, after reading both plays, that Mr. McLeellan was not guilty of plagiarism and was entitled to damages for libel. A suit brought against the publishers of the *Stage* for alleged libel in the matter was withdrawn when that paper published an apology.

NEW PROGRAMMES FOR NEXT SEASON.

Frank V. Strauss and Company, who publish the majority of the theatre programmes in New York, announces that beginning next season the programmes under their control will be superior in every way to the ones now in use. The new programmes will each have a lithographed cover, done in six colors, with a special design for each house. High-class white paper will be used for the inside pages, and a special effort will be made to have the reading matter interesting and up-to-date.

ARTHUR—BROWN.

Lee Arthur, the playwright, and Alice Brown, of Washington, were married at the Hotel Gerard in New York city, on May 23. The officiating clergyman was the Rev. Dr. E. H. Benson, of the Church of the Holy Trinity. Mr. Arthur has entirely recovered from the effects of a fall down the subway steps at Forty-second Street about a week ago. In July the couple will sail for Holland, where Mr. Arthur is going to consult with Henri de Vries about a new play for the Dutch actor.

THE THEATRE OF LABOR.

At a meeting held at the Berkeley Lyceum on May 22 it was decided to reorganize the Theatre of Labor, under the direction of Julius Hopp, formerly President of the Progressive Stage Society. The status of this latter organization was left undecided, and not even its members knew whether it still exists. Mr. Hopp announced that the first play under the new order would be given at Fort Lee, N. J., next month and would probably be Goethe's *Iphigenie auf Tauris*.

last week, presenting "The Great Escape." The production was a great success, and the audience was very large. The production was a great success, and the audience was very large. The production was a great success, and the audience was very large.

SEATTLE.

The Pollard Opera Co., well known here and always highly successful, drew large audiences during their week's engagement of repertoire at the Seattle 15-16. The production was a great success, and the audience was very large. The production was a great success, and the audience was very large.

RODNEY D. WHITE.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM—BIOU (M. L. Simon, mgr.): The Chevrolet's "The Great Escape" May 14-15; good business. On the Bridge at Midnight 21-22.

ARKANSAS.

PINE BLUFF—ELK (James M. Drake, lease and mgr.): Ex-Governor Bob Taylor May 17 (lecture); subject, "Castles in the Air"; delighted large and enthusiastic audience.

CALIFORNIA.

OAKLAND—MADONOUGH (C. P. Hall, mgr.): Elwood Co. in The Pioneer May 13-20; good performance; house packed nightly. Same Co. in Hello, Bul. 21-22.—Y. LIBERTY (H. W. Bishop, lease): Bishop's Players presented The Man from Mexico 17-18; good business. The Man from Mexico 17-18; good business. The Man from Mexico 17-18; good business.

COLORADO.

GRAND JUNCTION—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Moving pictures of Russia-Japan War May 14; poor, to small audience. Earlier, under 21.—AUDITORIUM (J. B. Roper, mgr.): Theodore Leach in repertoire 14-19; good performance.

LA JUNTA—THEATRE (M. C. King, mgr.): Buster Brown May 14; well presented and received; capacity business. Kempton Kennedy Co. week 21.

COLORADO SPRINGS—GRAND (B. R. Nye, mgr.): Blanche Walsh in The Woman in the Case May 14; good business. The Woman in the Case May 14; good business. The Woman in the Case May 14; good business.

ASPEN—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): A Thoroughbred Tramp Co. May 14; fair, to poor house.

CONNECTICUT.

HARTFORD—PARSONS (H. C. Parsons, mgr.): The second week of the Hunter-Brofford Players broke them down installed on great favorites with the better class of theatre patrons. The bill presented May 21-22 was The Adventures of Lady Ursula, and considering the difficulty of giving a costume play at about seven, the entire cast, the greatest credit for the artistic and letter perfect production. The cast included Walter Blitchcock, Orma Chalmers, Spottswood Allen, Robert Ober, Burbo Clark, Frank Patton, Thomas Thorne, Frank Kelly, Henry Howard, Arthur Hoot, J. Homer Hunt, Marion Lorne, Eva Vincent, and Julia Dean, all well-known artists who work together most admirably, and were greatly appreciated by the large audience, who applauded liberally.

NEW HAVEN—HYDERSON (Robert Brothers, mgr.): W. L. Bowland, res. mgr.; Wilton Lackey in a superb production of Les Miserables practically closed the season May 18, 19; his support was fully adequate. The season had been a bumper one, and Mr. Bowland has made an enviable place for himself with the patrons of this well liked playhouse.

NEW HAVEN (G. B. Russell, mgr.): J. H. Wilkes, res. mgr.; Black Forest and her troupe of entertainers did bumper business 18, 19, closing the season at this popular playhouse. Mr. Russell reports a prosperous season and is now enjoying a well earned rest and life out of doors at his handsome country home in Southbury.

BRIDGEPORT—POLI (S. E. Poli, prop.): Ernest B. Mitchell, res. mgr.; When We Were Twenty-one, given by the Poli Stock Co. May 21-22, attracted large audiences; Laurence B. McGill and Gertrude Shipman in the leading roles were largely responsible for the success of the production. Miss Shipman was delightfully girlish as Phyllis, while Mr. McGill in his usual dandy manner made a splendid Richard Carewe; they were most capably supported by the rest of the cast. The Little Minister 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

WILLMANTIC—LOOMER OPERA HOUSE (John H. Gray, mgr.): Peterson's U. T. C. May 19; J. E. O. Salisbury's pictures (stage hands' benefit) 25 closed the season.

DANBURY—TAYLOR'S OPERA HOUSE (F. A. Shuman, mgr.): Black Pettit May 18 pleased large audience.

DELAWARE.

WILMINGTON—GRAND (George K. Baylis, mgr.): The Wizard of Oz May 18; fair house; closed the season.

FLORIDA.

JACKSONVILLE—DUVAL (J. D. Burbridge, mgr.): Burbank's moving pictures May 13 pleased good attendance. Fisher Opera Co. 14-16 pleased good business.

IDAHO.

BOISE CITY—COLUMBIA (James A. Finney, mgr.): California Girls May 16; good, to fair house; receipts \$400. London Co. week 21. Eckhardt Week 22.—ORPHEUM (Lock, mgr.): Illustrated songs and moving pictures past week; good business.

FOCATELLO—AUDITORIUM (G. A. Hunsford, mgr.): Boney's Boys Concert Co. May 17 to good house; fair co. California Girls 17 to good house. Frank Linden Repertoire Co. week of 14-20.

WALLACE—BARNON (A. H. Conner, mgr.): The Land of Nod 9. Message from Mary 19.

ILLINOIS.

PEORIA—GRAND (Chamberlin, Harrington and Co., mgrs.): Charles's Aunt (local) May 18; fair performance. San Francisco pictures 20; good business; pleased. The Holy City 21. Illinois Music Teachers' Association 12-15.—AL FRESCO PARK (Vernon C. Seaver, mgr.): Park opened 18; huge crowds. Park has all of last season's fixtures and workmen are engaged on many new ones. The officers are: Vernon C. Seaver, President; Oscar W. Miller, Vice-President; L. Zahler, Secretary.—STONE HILL GARDEN (Frank Green, mgr.): A Woman of Society by stock Co. week 21-23.

BLOOMINGTON—GRAND (F. Wolke, Jr., mgr.): Tim Murphy in Rufus Rugg (fourth appearance this season) May 17; ordinary; no opportunities for his well-known abilities. Howe's moving pictures last week; good business. The Children of No-mandy closed 1, 2.—ITEM: On June 3 John W.

Chatterton, who bought the Grand two years ago, is taking over the management of the house. The house will continue with the same, much to the satisfaction of his many friends.

BARRETT—GRAND (Charles W. Chatterton, mgr.): W. L. Kelly, res. mgr.; Louise Brown's moving pictures May 13 to fair house. The House of the Living Dead 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

QUINCY—BARNON (Chamberlin, Harrington and Co., mgrs.): W. L. Kelly, res. mgr.; Myrtle Harber in 14-21 in repertoire drew fairly good business; good audience. Myrtle Harber in 14-21 in repertoire drew fairly good business; good audience. Myrtle Harber in 14-21 in repertoire drew fairly good business; good audience.

SPRINGFIELD—CHATTERTON (Charles W. Chatterton, mgr.): Tim Murphy in Rufus Rugg May 15; good business. The House of the Living Dead 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

TAYLORVILLE—ELK (Gerry Homan, mgr.): William Owen in Merchant of Venice May 8; good business. The House of the Living Dead 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

PORTIAC—POLK OPERA HOUSE (R. D. Polk, mgr.): William Owen in The Merchant of Venice May 17; fair; poor business. Season closed.—MERCURY PARK (C. W. Burdell, mgr.): Opened with Laura Hobart Stock Co. 28.

FREEMONT—GRAND (A. C. Knorr, mgr.): Theodore Thomas Orchestra May 14, afternoon and evening; excellent, to fair house. The House of the Living Dead 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

CANTON—GRAND (F. R. Fowler, mgr.): H. Henry's Minstrels May 19; good business. The House of the Living Dead 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

ROCK ISLAND—ILLINOIS (Director of Chamberlins, Kniff and Co.; R. H. Taylor, res. mgr.): Blanche Walsh in The Woman in the Case May 14; good business. The House of the Living Dead 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

STREATOR—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Howe's moving pictures May 17; good house; pleased.

MONROVIA—PATTER OPERA HOUSE (H. R. Webster, mgr.): Prime moving pictures May 22, 23.

INDIANA.

SOUTH BEND—OLIVER OPERA HOUSE (Harry G. Semmon, mgr.): Low Dochstader's Minstrels May 22; excellent, to fair house. Blanche Walsh in The Woman in the Case 25. Martin's U. T. C. 26.—AUDITORIUM (Harry G. Semmon, mgr.): Viola Allen in The House of the Living Dead 25. The House of the Living Dead 25. The House of the Living Dead 25.

ROCHESTER—ACADEMY (Heldens Brothers and Rich, mgrs.): Rene Sweetheart May 14; good business. The House of the Living Dead 25. The House of the Living Dead 25. The House of the Living Dead 25.

AUBURN—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Texas Sweetheart May 18; co. fair to small house. High School Commencement 1 closed the season.

LA FORT—THEATRE (Wingfield, Rowland and Clifford, mgrs.): William Owen in The Merchant of Venice May 23. Trice pictures 21; closed season.

WARREN—EAGLES THEATRE (U. S. Morris, mgr.): Purple Picture May 18, 17 (local); good, to small house.

GOSHEN—JEFFERSON (Harry G. Semmon, mgr.): Martin's U. T. C. May 25. Motion pictures of San Francisco earthquake 26.

ELKHART—BUCKLER OPERA HOUSE (H. G. Semmon, mgr.): The Flints May 14-19 to fair business. Season closed.

FLYING—Rip Van Winkle (under canvas) May 18; fair, to crowded tent.

IOWA.

IOWA FALLS—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): D. W. Robertson's moving pictures May 26. Ellsworth College Commencement 26.—ITEM: Talbot's Fighting the Flamingo at the University of Iowa will be under the auspices of the Elks' lodge of that city.

OTTUMWA—GRAND (G. Frank Jones, mgr.): William De Hart's U. T. C. Co. May 19; closed two fair houses. D. W. Robertson's moving pictures 26.

CEDAR RAPIDS—GREENE'S OPERA HOUSE (W. R. Collier, mgr.): National Stock Co. May 14-20. Plays: Mabel Heath, Dora Thorne, East Lyna, Where is Cobb? My Uncle from New York; fair co.; good business. Charles Blitchcock Co. 21-27. Tim Murphy 28.—PEOPLE'S (Vic Hugo, mgr.): Vandeville 14-20; poor attraction and small business.—ITEMS: Greene's Opera House closes the regular season 29 with Tim Murphy in Rufus Rugg. On the 30th, Mr. Collier will inaugurate a season of Summer vaudeville with the Two Racketts, Delphin and Delmona, Gertrude Dudley, Fuller-Hess Co., Monsieur Beauchamp and Dill and Ward. This new idea of vaudeville is given for the summer season, and is expected to draw a large audience in this city. The People's Theatre has a stock co. for the summer season.—The Alamo, the new amusement park, is rapidly nearing completion, and will probably be open by July 4.

DES MOINES—FOSTER OPERA HOUSE (William Foster, mgr.): Tim Murphy and Dorothy Sherred May 19 presented Rufus Rugg; packed house; well pleased. Blanche Walsh in The Woman in the Case 23. Nat. O. Goodwin 4 closed the season. TOWANA PARK (W. R. Collier, mgr.): Week 20-26 Royal Opera Co. presenting Fall Pasha; good business.—NICKELDOM (Edbert and Gertchell, mgrs.): Moving pictures and illustrated songs to fine business week 20-26.—ITEM: Ingersoll Park opens the season 27.

DUBUQUE—GRAND (William T. Booth, mgr.): The Thomas Orchestra May 15; good house; pleased. Home Seekers 19 canceled. Henrietta Crossman in Mary Mary. Quite Contrary 21. Delighted capacity. The Sorcerer (local) 22. Lecture 23. Trice pictures 24.

LE MARS—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Frank Mahara's Big Minstrels May 14; good, to fair business.

DECATUR—GRAND (Wheeler and Bear, mgrs.): Professor Sperati's Creation May 24; 125 voices.

KANSAS.

TOPEKA—GRAND (Crawford and Kane, mgrs.): Mantell, leading an English grand opera co., May 21, gave very excellent presentation of Il Trovatore; capacity pleased.—CRAWFORD (Crawford and Kane, mgrs.): Kater's Robinson and Married Life, for week ending 19, drew big business. This week they present Dr. Jekyll and Mr. Hyde, with F. P. Hillman in title role.—NOVELTY (H. Hagan, mgr.): Moving pictures of San Francisco are so well received that an extra performance is necessary for the big business.—STAR (H. C. Lewis): Curtis Musical Comedy co. is receiving big attention.—ITEM: The Air Dome Park, so popular last summer, opened to big business 21.

LEAVENWORTH—PEOPLE'S (Maricce and Charles Cunningham, mgrs.): The bill for week of May 21 up to the usual standard of excellence; business good.—ITEMS: Manager Cunningham's Summer theatre opens week of 28, having been thoroughly remodeled. The Patterson Brothers' Carnival co., exhibited here week of 28, in connection with our Spring Carnival.

INDEPENDENCE.—AUDITORIUM (M. F. Dougherty, mgr.): The Clansmen May 18; best attraction of the season; large attendance. The Clansmen May 18; best attraction of the season; large attendance. The Clansmen May 18; best attraction of the season; large attendance.

COLUMBUS—MCGHEE'S (W. E. McGhee, mgr.): Dark.—ITEMS: Huston-Franklin Orpheum Show (under canvas) May 18, 17; fair satisfaction and business.—Keetch and Sparks' Carnival Co. 28-2.

PAOLA—MALLORY (C. Mallory, mgr.): H. Henry's Minstrels May 17; to topography; well pleased. The Night Owl Burlesque 1; very weak, to small house. A Struggle for Gold 20.

PITTSBURG—LA BELLE (W. W. Bell, mgr.): Buster Brown May 18 (fourth time this season);

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large house; well pleased. Struggle for Gold 20; fair house and co. Season closed.
CHATEAU—HETRIX THEATRE (Fred L. Williams, mgr.): Dark.—ITEM: New Summer theatre, the Air Dome, opened May 28.
HUTCHINSON—HOME THEATRE (W. A. Lee, mgr.): Honolulu Minstrels May 18; very good co. and business.
JUNCTION CITY—OPERA HOUSE (F. W. Dorn, mgr.): The Clansmen May 21; pleased large and enthusiastic audience. Season closed.

WINFIELD—GRAND (E. R. Ryer, mgr.): Breckenridge Stock Co. May 14-19; excellent, to fair business.

LOUISIANA.

SHERBOURNE—PARK (Herlich Brothers and Coleman, mgrs.): Harris-Parkinson Co. May 13-19. Plays: In Missouri, No Mother to Guide Her, Monte Cristo, Heart of the Blue Ridge, The Orlum Flend, and A Mountain's Revenge; fair house and co. Same co. 20-26.

MAINE.

BANGOR—OPERA HOUSE (F. A. Owen, mgr.): Harcourt Comedy co. closed week May 19; pleased good audience with Don Cesar de Bazan, A Soldier of France, in the Heart of the Klondike, The Maid of the Mill, We Two of Denmark, Raining the Whirlwind, A Son of Toll, and Red River; co. and performance all right, and fine specialties by the Merit Sisters' Parisienne d'ella. La Barre's Minstrels 22; co., performance and business fair. The Britt-Nelson variety picture (closing 25, 26) The Head of Alan 26. The Covet's Daughter 27. Basile Knott in When Knighthood Was in Flower 4.—OLDTOWN CITY HALL THEATRE (H. J. Jordan, mgr.): Sherrard's moving pictures 14 to good attendance and satisfactory. Uncle John's Pictures 19 closed the season. A good audience. Frazier Comedy co. 19. Powers Stock co. opened for week 21 to large attendance. Herald Square moving pictures 20. Ed R. Hatter 31. Utah 3. Covet's Daughter 32. Bennett-Monroe Co. 11.

ROCKLAND—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Clark Stock co. closed successful week May 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

BAR HARBOR—CASINO (Omond Emery, mgr.): Power Stock co. May 13-19; good co.; fair business. Plays: Daughter of the South, The World Against Her, Buried Alive, The Fly American, White House, the Factory Girl, The Little Christian, The Le Barre Brothers' Minstrels 21; good co. and performance; Mr. business.

BUNSWICK—TOWN HALL THEATRE (H. J. Olson, mgr.): Joshua Simpkins May 14; good co. and house. Jump's pictures 15; excellent co.; 800 school children closed the season. Boston Theatre 26. Herbert M. Heath 30.—ITEM: Fred Haynes joined the Joshua Simpkins co. here 14.

BELFAST—OPERA HOUSE (W. J. Clifford, mgr.): Shepard's moving pictures May 24. When Women Love 25. Utah 2.—ITEM: Mr. and Mrs. S. S. S. have closed their season and will spend their summer vacation at their Newport cottage.

AUGUSTA—OPERA HOUSE (Thomas H. Cuddy, mgr.): Utah May 24. Nance O'Neil 25. Pablo Roman 26. The Professor of Heidelberg 6. A Fox Tramp 8. The Arnold Comedy co. 9.

BATE—COLUMBIA (Oliver Moss, mgr.): Utah, with W. L. Lawrence featured, May 23, pleased small audience. Weary Willie Walker 24.

MARYLAND.

ANNAPOLIS—COLONIAL (W. A. Hollebaugh, mgr.): Is Gay New York (return) May 28.

MASSACHUSETTS.

FALL RIVER—SAVOY (Al Haynes, mgr.): George A. Halsey, res. mgr.; William Chatterton 21-23 and covered a big success. Alexander Von Mital as Teddy North played the part with good judgment. Harmon M. Macdonald, as Jim gave an excellent performance. Corbin Olsen as Joe gave a big hit. Mr. Olsen took this season stamps him as an actor of ability. Corbin Olsen as Midge was excellent and gained many new friends. Joseph Ralph as the Professor of Heidelberg 6. A Fox Tramp 8. The Arnold Comedy co. 9. The performance by an artistic portrayal. Louise Gerard as Molly Larkin was very good. Louisa Chambers as Mr. Weston. James A. Halsey as Bill Ramon. George T. Welch as the Sheriff. Henry A. Haddell as the Judge, and Harry D. Blakemore gave good support. The rest of the co. did good work. The production was well staged. Attendance very good. The Senator 20-23. EDITH (H. R. Halsey, mgr.): The Huntington Stock Co. presented 21-23 The Land of the Midnight Sun and gained new houses. J. Frank Durbin as Jason was given to excellent advantage. Gustave A. Gann as Orin gave good impression. Bert Walker as Captain Jolly-walker and Florence Mack as Jena had strong comedy roles. David Landau as Stephen Orr was very impressive. Ethel Elder as Mada Matfield played the part with grace and intensity. Ethel Elder as Mada Matfield played the part with grace and intensity. Ethel Elder as Mada Matfield played the part with grace and intensity.

NEW BEDFORD—THEATRE (William B. Cross, mgr.): Mildred Holland in The Power Behind the Throne and The Lily and the Prince May 25, 26. Arthur E. Chase Stock co. 28-30 opening in a Daughter of the South.—HATHAWAY'S (John M. Hathaway, mgr.): Hathaway Stock co. in The Cowboy and the Lady 21-23. Gertrude Dion Nazili deserves the highest commendation for artistic work. Wilbur Hickey appeared to excellent advantage and secured a good hit. Anna Bates as Miss Priscilla was most satisfactory. Jessie Arnold as Midge was greatly admired. Henry Duggan played Mr. Weston very capably. Rose Tennyson most charming. The minor parts were all intelligently handled. The se-

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duction was handsomely staged and costumed. But-
tress gratifying. Blue Jeans 20-2.
NORTH ADAMS—EMPIRE (John Sullivan, mgr.): As To How May 23 closed the house for the season; co. well balanced.—RICHMOND (William F. Meade, mgr.): Vandeville season has closed at this house. Ten Nights in a Bar Room was presented 24 by a local cast, with Richard T. O'Brien, a former professional, in the leading roles. Louis Carter in Sam will be seen at this house 11.—ITEM: Richard T. O'Brien is arranging to produce plays for organizations in various parts of the State; he has several connections.

LAWRENCE—COLONIAL (Al Haynes, mgr.): J. Fred Lane, res. mgr.; Wright Halsey's Stock co. gave an excellent performance of When We Were Twenty-one May 21-23 to good business. The Last Paradise 20-2.

LOWELL—ACADEMY (R. F. Murphy, mgr.): Cumberland 21 week of May 21; fair house.—HATHAWAY (Harward and Lefebvre, mgrs.): Lov-
ers' Lane week of 21; fair house.

MICHIGAN.

CADILLAC—THEATRE (C. E. Russell, mgr.): Hunt Stock co. opened week's engagement May 21 in Path of the Wicked to an audience that broke the season's record; well balanced co.; specialties very pleasing. Play: Miss Henson's can sing. Other plays: A Daughter's Devotion, Monte Cristo, Down at Martin's, and The Gambler's Sweetheart. What Women Will Do 20. Lane and Mack 11-13.

JACKSON—ATHENAEUM (H. J. Porter, mgr.): Orpheum stock co. week ending May 19; good business; pleased. Plays: Sign of the Four, A Girl of the Slaves, The Man from Missouri, and Tracy the Outlaw. Viola Allen 26. The Underfoot 28. Blanche Walsh 29.—BIOU (W. R. S. Swickard, mgr.): Good vaudeville and business closed a successful season week ending 19.

MAY CITY—WASHINGTON (W. J. Dant, mgr.): Martin's U. T. C. May 14; big house. The Tenderfoot 19; two good audiences; co. fair. Rochester's Troubles 20; poor, to good business. "Piano Man" pictures 22. A Trip to Egypt 23. Madame Mantell 24. Blanche Walsh 26. Season closes 30.—VENONA BEACH CASINO (L. H. Richards, mgr.): Summer season of vaudeville closes 8.

COLDWATER—THIRTS OPERA HOUSE (John T. Jackson, mgr.): Master William Alt. Booked May 16; large audience; pleased. Railroad Jack 18, on two days' billing, drew light attendance; performance mediocre. Al W. Martin's U. T. C. 26. Plans De Voss co. 28-30.

FORT HURON—MAJESTIC (L. T. Bennett, mgr.): The Tenderfoot May 18; good, to capacity. San Francisco pictures 19; fair business. Mantell 20. Blanche Walsh 21.—CITY OPERA HOUSE (L. Bennett, mgr.): Estella Sherry co. 17-19; fair, to light business.

GRAND RAPIDS—MAJESTIC (O. Stok, mgr.): Holden Stock co. presented Held by the Enemy May 17-19 to good business; the co. is making a good impression. Twirl Love and Duty 20-22.—POWELL (H. C. Semmon, mgr.): Mantell Open co. 24. Richard Mansfield 25. Henrietta Crossman 26.

BENTON HARBOR—BELL OPERA HOUSE (Fred Felton, mgr.): Royal Netherlands. Kamal Krim (local). May 22. Mantell Open co. 23. High School Commencement 24. William Owen 25. H. Henry's Minstrels 26. William Owen 27.

ESCANABA—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Nichol (magician) May 17; fair, to poor business. A Trip to Egypt 20; pleased good business. Tom Morris co. 27-2. Whinniger Stock co. 10-17.

OWASSO—OPERA HOUSE (Stevens and Melbacher, mgrs.): Hodkinson's Troubles May 17 drew a good house. East Lyna 19; pleased a large house. Dr. Jekyll and Mr. Hyde 24. William Owen 21. A Tenderfoot 22.

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news, and the handling of his play, acutely
otherwise, has evoked much favorable comment.
guerrite Fields scored in the opposite leads.
for May 21-26: The Christian, Othello, Camille,
lock Holmes, Under the Red Robe, Shannon of
Sixth, Alone in London, and Dangers of a C
City, Connor's Stock 28.—YORK (R. J. Armst
mgr.): The Gage Comedy co. opened to a fairly
house, 21 in The Parish Priest; co. and spec

Charley's Aunt. My Partner, and The White specialities and motion pictures at every performance. Leads in the dramas are taken by Rita Lester and Al Lester. —ITEM: Victoria Day (24) doubtless fill both houses to capacity.

LONDON, ONT.—GRAND (John E. Turton, m.) The Holy City May 18, 19, pleased fair business. Production is out of the ordinary and the co. inc. some good people and should have drawn better.

with A Soldier of the Empire to light attentance
pleased; the co. is a superior one, and the plays
well staged and presented. Other plays: My Pa
The Parish Priest, The Suburban, Quo Vadis,
Scout's Revenge, and Fanchon the Cricketer. Ma
Opera co. 30. A Royal Slave 1, 2.

GRAND VALLEY, ONT.—THEATRE (1)
La Mottie, mgr.): Opened for the season May 22

GLACE BAY, N. S.—KING'S (Crutcher and dam, mags.): Jere McAuliffe Stock co. May Plays: The Man-o'-War's Men, Shamus O'Brien, York State, Confessions of a Wife, King of the

24. Coral Society 21. Sweet Clover 4-6.
Women Love 11. 12. Pablo Roman 16.
ST. CATHARINES, ONT.—GRAND (C. H. S.
son, mng.): The Tenderfoot May 10; splendid re-
sion and business. Holy City 12; good perfor-
(2) and business. Peninsular Minstrels (Joch) 13;
excellent performances and business. San Fran-
cisco pictures 21; satisfactory, to good business.
Royal Slave 21.

BRANTFORD, ONT.—STRATFORD'S HOUSE (H. C. Johnson, mgr.): Holy City M...
moving pictures of San Francisco

ORILLIA, ONT.—OPERA HOUSE (The
and Robbins, mngs.): A Royal Slave May 18; a
fair business. Moving pictures of San Francisco
disaster 20.

CHATHAM, ONT.—GRAND (Briscoe Bros.
props. and mngs.): The Tenderfoot May 18
a large house; good chorus and co. A Royal
closes the season.

CHATHAM, ONT.—GRAND (Brice) B
prop. and mgrs.): The Tenderfoot May 16
a large house; good chorus and co. A Royal
closes the season.

STRATFORD, ONT.—THEATRE A
(Albert Brandenberger, sole prop. and mgr.)
Francisco pictures May 18: 'fat' house

progs. and mags.): The Tenderfoot May 16
a large house; good chorus and co. A Royal
closes the season.

STRATFORD, ONT.—THEATRE A
(Albert Brand-berger, sole prop. and mng.
Francisco pictures May 18; fair houses
A Royal Slave 8.

Ship-
board- (Albert Brandenberger, sole prop. and mngr.
Francisco pictures May 18; fair houses &
A Royal Slave 8.

10

—Translated from the "LA DISCUSSION," Havana, Cuba.

PEG WOFFINGTON'S RECATANTION.

Changing Her Religion to Secure a Legacy at the Expense of Her Life.

It may be seriously doubted whether the popular conception of Peg Woffington makes anything like approach to the characteristics of the real woman. The truth lies about midway between the scandalous Memoirs published in her own time and the gracious idealization of Charles Reade. That she was a woman of much elusive charm, as variable as Irish skies, is patent to all who have studied her many portraits. The Woffington of Hogarth has so little in common with the Woffington of Vanloo or of Pond that one hesitates to believe they are the same creature. Only those who have marveled at these inconsistencies can appreciate the reflection of the brilliant Saturday Reviewer, who, after scouring Peg Woffington's biographers for their manifold shortcomings, applied balm to their wounds in urging in favor of those who have romanced about her that "she presents herself under fugitive aspects, and is not much more easy to depict than a bird upon the wing." But we must not allow ourselves to be misled by the speciousness of the plea. Unlike the portrait painter, the biographer is neither handicapped by the visible presence nor subjugated by a dominant mood. Facts must be looked squarely in the face. All those charming little fairy tales that have been invented from time to time to fill up gaps in pretty Peggy's life have absolutely no right of existence. They are merely eloquent of the constitutional inability of a certain class of imaginative biographer to undergo the drudgeries of research. It is much easier



Peg Woffington, by Hogarth. (By permission of Sir Charles Tennant.)

to repeat than to verify, to concoct than to discover. Truth may lie at the bottom of the well, but it is an irksome task this hauling up of the bucket.

Thus it is that a curious episode in the life of Peg Woffington, an episode as important as it is striking, has never received adequate treatment. To the immediate cherishes of her memory it was vaguely known that some few years before the close of an all too brief career the brilliant actress had publicly renounced the Roman Catholic faith, but of what led up to that act and what followed it little was on record. By way of showing what still remains to be done in the matter of Woffington research, and of stimulating the famous Irishwoman's final biographer to emerge, it will not be unprofitable to tell with some precision of detail the absorbing story of Peg Woffington's recantation and its sequel, feeling one's footsteps cautiously as one progresses, and relying for the most part upon the information afforded by sundry old legal documents in the Public Record Office in Dublin.

Toward the close of the year 1752 the Irish capital was all agog over the intelligence that Thomas Sheridan, the manager of Smock Alley playhouse, had taken a trip into the country with his principal actress. Eyes bearing witness, the town was well aware of the potent and well-nigh irresistible attractions of the beautiful Woffington, and the quidnuncs could only shrug their shoulders and marvel at poor Mrs. Sheridan's complacency. But that worthy lady, being in the secret and having the fullest confidence in her husband, made no sign. She knew full well that no mere liaison took the pair away from Dublin at that inclement period, to be bumped to death over ill-made and badly kept roads, and to run the risk of encountering the hordes of highwaymen that abounded. The simple truth was, for reasons presently to be unfolded, Mrs. Woffington had found it expedient to pay a visit to the tiny village of Lurgan, in the county of Cavan, and what better cavalier could she have hoped for than that scion of a distinguished family who was born within a mile or two of her destination and who doubtless knew every yard of the road? It may be recalled that the former home of the Sheridans was at Quilca, in this self-same mountainous district, and that the seat, in divers ways so historic, was snatched from the family after the Rebellion owing to their pronounced Jacobite proclivities. At this juncture Dr. Sheridan, the actor-manager's father, brought into play those diplomatic and strategic gifts which have been distinguishing characteristics of his descendants. By a supreme act of self-sacrifice he so ordered it that the property quickly reverted to its original owners. The glorious, pious and immortal king had bestowed the confiscated estate upon an ardent supporter of the Orange cause, one MacPadden, who rejoiced in the possession of an only daughter. With a Napoleonic eye to the main chance, the Rev. Dr. Sheridan paid audacious court to Miss MacPadden, and by his persistence succeeded in obtaining the hand of a slovenly creature of whom Swift has drawn the most graphic and unflattering portraits.

Proceeding by way of Mullingar, Longford, and Carrick on Shannon, Peg and her companion bumped and rumbled on in their unworldly chariot past the shores of Lough Allen and on to Drumshambo, till they finally reached that magnificent, eagle-haunted district lying between Quilca and Sliev na Eirin. Arrived at Lurgan, the two betook themselves to the humble roof of the Protestant pastor, the Rev. Thomas Sterling, noted in his day as a brilliant musician. This worthy man was not unaccustomed to having his quietude broken in upon by visitations of the sort. At a

period when converts were made, willy-nilly, by Act of Parliament, many Dubliners who were on the verge of succumbing to property found it expedient to journey to the out-of-the-way church at Lurgan publicly to disavow in formal and humiliating terms all belief in the Roman Catholic faith. Recantation in such a place was the next best thing to its performance in privacy. Here in a nutshell we have the motive that occasioned Peg Woffington's journey and left her open to the sneers of the cynical. Receiving intelligence of a bequest that would very soon give her a competence for life, she had determined to take time by the forelock and comply early with the law. Doubtless the pill was not as bitter to her as to the average compulsory convert. A woman of Peg's easy-going principles could not have been troubled with any very ardent religious beliefs, and possibly one creed was much the same to her as another. And yet there must have been moments of emotion for her, surging of childish recollections, during that solemn ceremony in the little village church. To the lovers of documents and sticklers after accuracy the following certificate may be commended: "Joseph by divine providence Lord Bishop of Kilmore To all whom these presents shall come Greeting. We do hereby Certify that Margaret Woffington now an inhabitant of the City of Dublin hath Renounced the Errors of the Church of Rome and that she was by our order Received into the Communion of the Church on Sunday the thirty-first day of December last, and that the said Margaret Woffington is a protestant and doth conform to the Church of Ireland as by Law Established. In witness whereof we have caused our Episcopal Seal to be hereunto affixed this thirtieth day of January, One Thousand Seven hundred and fifty-three. Joseph Kilmore. (Seal)." On her return to Dublin Peg made little attempt to conceal the purpose of her visit. As after events show, any evasion would have been useless. Everybody knew she had changed her faith, but nobody knew why. All sorts of speculation were rife. Murphy, in his *Gray's Inn Journal*, cites a letter from Dublin about the pother, in which the writer says: "But the most probable opinion is that some eminent lawyer advised her to this step, in order to qualify her to wear a sword in Sir Harry Wildair, which she could not safely attempt as a Papist, it being highly penal in this Kingdom for any of the Romish Communion to carry arms." Considering that twelve years had elapsed since the actress had first played Sir Harry in Ireland, it would have been rather late in the day to take any such precaution!

It so happened that by an interesting combination of circumstances Mrs. Woffington's recantation synchronized with the waning of her popularity in Dublin. A tidal wave of patriotism swept suddenly over the storm-tossed country, and Peg, as an adherent of the court party (your player is ever and always a Royalist), found herself submerged. Shortly after her return to Dublin the celebrated Beefsteak Club had been instituted, and her unbecoming acceptance of the presidency of this association of Government toadies led to a serious diminution of her vogue on the boards. Other humiliations, in nowise connected with the prevailing crisis, were to ensue. Explicit as was the certificate of the Bishop of Kilmore, in whose diocese the Woffington had renounced her faith, it by no means sufficed as legal proof of her apostasy. That other and more trying formalities had to be gone through can readily be seen from the following attestation: "Search being made in the Tholose Office amongst the Pleas of the Crown for the County of Dublin, I find that at an adjournment of Christmas Sessions 1753 to the third day of April 1753 between the hours of nine and twelve in the forenoon of the same day, Mrs. Margaret Woffington came into open court and produced a Certificate under the hands of the Minister and Church Wardens of the Parish of Saint Michan's Dublin, that she the sd. Margaret Woffington did on Sunday the first day of April 1753 immediately after divine Service and Sermon receive the Sacrament of the Lord's Supper according to the usage of the Church of Ireland in the Parish Church of the sd. Parish, and it was proved by two Credible Witnesses at the sd. Adjournment that the said Margaret Woffington reced the sd. Sacrament accordingly, and the sd. Mar-



Peg Woffington, by Pond.

garet Woffington at the sd. Adjournment between the hours aforesaid, in open Court took the Oaths and repeated and Subscribed the Declaration and took and subscribed the Oath of Abjuration pursuant to several Acts of Parliament in that case made and provided wch I Certify this 3d day of April.

"Hen. Gonne, Clerk Peace." Little as it was known at the time, all these were precautionary measures, taken by the actress under legal advice, to qualify herself for a legacy. A month or two before her visit to Lurgan she had received intimation from a hoary-headed old admirer in London that by will made there on August 1, 1752, he had left her his Irish estate, and practically all the money he should be possessed of. This feeble septuagenarian, who was honestly anxious that lovely Peggy should be safe-guarded from the caprices of Dame Fortune, was none other than Owen Swiney, or MacSwiney (his exact name is matter of doubt), an adventurous Irishman of whom Cliber has a good deal to say in the classic pages

of his "Apology." Swiney had been manager of the Queen's Theatre in the Haymarket, the early home of opera, when the century was as yet in its swaddling clothes, but affairs had not prospered with him, and to avoid debt he had spent twenty years of his life abroad. Later on luck must have turned with him. So far from being inherited, as one would imagine, the landed property in his native county left by him to Mrs. Woffington was undoubtedly acquired by purchase. He must have been close on sixty, this "buffoon," as Horace Walpole calls him, when he first wound himself into Peg's affections, not long after her notable debut at Covent Garden in November, 1740. On his return to England influence had obtained for him two agreeable sinecures in the King's Mews and the Custom House, and he had leisure and devotion enough to constitute himself the Woffington's guide, philosopher and friend. In 1745 his comedy of *The Quacks*, taken from Moliere, was played for her benefit. Knowing the wiles of lovely woman, one might be disposed to believe that Peg had exercised some undue influence



Peg Woffington, by James Latham (circa 1742). (In possession of the Royal Dublin Society, Dublin.)

over the tottering old man, who in making his will had ignored all his relatives. But the facts are against any such supposition, and the bequest must rank as a spontaneous tribute to the graces and consolations of the eternal feminine. Peg had been acting in Ireland for close on a year before Swiney made his will at the King's Mews in Charing Cross, and she did not return to London until the July of 1754, only a month or so before Swiney died.

By the terms of his will Swiney left all his "Messuages, Lands, Tenements and Hereditaments situate and being in the County of Wexford" in trust to Robert Maxwell, one of the secretaries of the Duke of Dorset, then Lord Lieutenant of Ireland, and to Dr. Andrews, fellow of Trinity College, Dublin, for the sole use and benefit of Margaret Woffington, her heirs, executors and assigns. Thomas Hill, secretary of the Plantation Office, was appointed sole executor. Swiney was astute enough to foresee opposition on the part of his relatives, and to make assurance doubly sure he sent a copy of the will to one of the trustees and gave a list of the names and addresses of the witnesses to his signature to the other. Swiney's estate consisted of some 870 acres of freehold, situate in the Townlands of Ballybrennan, Townfarny, Carrigan, Rahenechuan, Mahchora, Cloghaden, Rosduffe, Boulliboge, Rathure and Curraghnanboly. It had seemingly been acquired about the year 1748, and was at once parcelled out to a number of tenants on thirty-one years' leases, at rents running from 2/ to 3/6 per acre. These and other details can be gleaned from the tenants' rejoinder to the Chancery bill entered by Mrs. Woffington on January 29, 1755. Unfortunately, as the whole of the land is not accounted for in this reply, it is impossible to divine what was the exact income derivable from the estate. Regarding an estimate on the strength of the particulars furnished, it may be safely inferred that the entire proceeds did not amount at best to more than £200 per annum, and the possibilities are they fell short of that sum.

Having complied with all the exactions of the iniquitous penal laws, and made herself eligible for succession to the property, Peg obviously considered the rest plain sailing. On becoming acquainted with Owen's generous action she had deemed it advisable to convey the intelligence to her benefactor's nephew and heir-at-law, Shapland Swiney, of Ballyteige, in the County of Wexford. It came as gall and wormwood, but Shapland was a master of the art of duplicity, and wrote to the unsuspecting actress expressing his satisfaction at the disposition, and assured her that he would neither contest the will nor give her trouble in any other way over the property. Moreover, his son and namesake, the Rev. Shapland Swiney, waited upon her personally, and congratulated her upon her good fortune. Consequently when she left Ireland in July, 1754 (never, as it happened, to return), no cloud had appeared on the horizon. Three months later Owen Swiney died, and Hill, his executor, having simplified matters by renouncing his office in favor of Mrs. Woffington, that lady applied for and was duly granted letters of administration.

It was at this juncture that Shapland Swiney began to show his teeth. Either too prudent or too cowardly to contest the will in an open, straightforward manner, he assumed, as heir-at-law, an attitude of passive resistance that gave poor Peg infinite trouble. Greatly to her dismay she learned that when her duly authorized agent, Thomas Monck, of Dublin, went down to Wexford to take formal possession of the property the misguided tenants blankly refused to recognize any other landlord save Shapland Swiney. By dint of hints to the effect that Owen had no power to bequeath the property away from the family, and that he was certainly not of sound disposing mind, memory and understanding when he made his will, the nephew succeeded in throwing dust in the eyes of these illiterate rustics. So well had he worked upon them that by the time Peg's agent arrived some of the tenants had actually paid a quarter's rent to their "new landlord," the money being handed over to Shapland's mother, the Widow Swiney, who resided in Dublin and who had formerly acted as agent for her deceased brother-in-law. The old lady was equally as perverse as her son, and when applied to by

Monck stubbornly refused to give up the title deeds of the estate, the counterparts of the lease, or the sums in her possession.

Here was a pretty battle of wits! Obviously the easiest way out of the difficulty would have been to test the validity of Mrs. Woffington's position by process of ejectment; but with the bulk of the land under lease, and title deeds in the Widow Swiney's possession, that was impossible. The only resource left was to enter upon a long and costly chancery suit. Consequently Peg made affidavit in London on the 14th of January, 1755, setting forth her grievances, and with this as basis a suit was entered upon in Dublin toward the close of the month. The bill presented on behalf of the plaintiff accused Shapland Swiney, his mother, the tenants and the trustees of combining and confederating to defraud her of her estates. Request was made for the appointment of a commission to examine the defendants, under oath, as to their attitude; and it was further prayed that the Widow Swiney should be compelled to yield up the documents and the moneys in her possession. Commissioners to make interrogatories having been duly appointed by the Master of the Rolls, Shapland Swiney in his reply demanded, as next of kin, the proving of the will by the witnesses in due form by trial at law. This was a strategic movement on his part, or, not to speak of the possibility of some informality being discovered, the odds were against the plaintiff being able to bring the three witnesses into court. All were industrious English tradespeople, and the double journey between London and Dublin would be tedious, costly and not without risk to life and limb. Moreover, he knew that Robert Maxwell, one of the trustees of the will and like himself a defendant, was a material witness for the plaintiff, as having foreknowledge of his dead uncle's intentions. But Maxwell was now a member of Parliament for Taunton, and as difficult to wing as a snipe. In a word, the move was masterly, and calculated to weaken the resolution of any save the most indomitable of litigants.

While the suit was proceeding at that snail's pace typical of all chancery cases there was a woeful happening, such as might possibly have given the despicable Shapland a glimmer of hope. Early in the May of 1755, while still in the plenitude of her artistic powers, and with seeming promise of fruitful years to come, Peg Woffington was stricken down hopelessly while playing *Rosalind* at Covent Garden. Think of it! She had not reached 40, and yet fate had abruptly written "finis" to her career. Although careful never to let the two vocations clash, the Woffington, as actress and as voluptuary, had burnt the candle at both ends. It was her boast that she never willingly disappointed an audience, and evidence is not lacking to show that her loyalty to her art frequently caused her to appear when barely able to stand on her feet. But, after all, it is the small worries of life that count, and who shall say that the ungracious conduct of Shapland Swiney and his allies was not the prime factor in Peg's breakdown?

After a host of tedious preliminaries the case came on for hearing in the High Court of Chancery, Dublin, on February 8, 1758. Mr. Serjeant Paterson and Mr. Callaghan for the plaintiff. The result was an order for trial at law, "at the bar of the Court of Common Pleas by a jury of the County of Dublin



Peg Woffington, after Pickingering. (From Hous-ton's rare mezzotint.)

whether the will in the pleadings mentioned, bearing date the first day of August, 1752, be the will of Owen Swiney, otherwise MacSwiney, on the pleadings named or not." Strange to say, no means could be found of complying with this direction otherwise than by resorting to that petty subterfuge known as a feigned action, a contemptible method of procedure now no longer permissible owing to its abolition by the 8 and 9 Victoria, c. 100, s. 19. Marlborough Sterling, Mrs. Woffington's solicitor, brought action on her behalf against the heir-at-law and the two trustees to settle what was virtually a wager, and an imaginary wager at that. His case was that when all four met by arrangement at Kilmahnam on February 8, 1758, a certain discourse arose as to the legality of the will in dispute, the outcome of which was that Mrs. Woffington handed over to the defendants the sum of ten shillings, and that the defendants faithfully promised there and then to pay the plaintiff a matter of two pounds in the event of the will being found valid and correct. Believing that the trio had kept her out of the money with fraudulent intent, "the said Margaret Smith she is prejudiced and hath damage to the value of five pounds, and therefore produces her suit." Circumstantial and precise as are the terms of the legal document, the whole was a charming effort of Celtic imagination. The fiction was not even specious, for neither Maxwell, the trustee, nor the plaintiff herself was in Ireland at the time. As it happened, however, the end justified the means; legal trick and shuffleboard effected its purpose. In settling the claim the jury incidentally found that Owen Swiney's will was sound and flawless. Judgment was finally given on petition in the High Court of Chancery on Friday, June 16, 1758, when the plaintiff magnanimously waived all right to costs. The court confirmed the verdict and decreed the plaintiff entitled to the lands in the pleadings mentioned under the will of Owen Swiney.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1894.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, President.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:

(Oto L. Culbert, Representative.)
60 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

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Telephone number, 33 Bryant.
Registered cable address, "Drammirror."
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Curlew St., August St.; Norman's Tourist Agency, 25 Regent St., S. W.; Anglo American Exchange, 21 Northumberland Ave., W. C.; in Paris at Boulevard des Capucines, 21 Avenue de l'Opera. In Liverpool, at Latham's, 21 Lomb St. In Sydney, Australia, Smith & Co., Moore St. In Johannesburg, South Africa, at Isaac, Smith St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited material.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK ----- JUNE 2, 1906.

Largest Dramatic Circulation in the World.

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Members of the profession may subscribe for THE MIRROR from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

IBSEN.

THE death of HENRIK IBSEN had long been expected, for at various times during the past five years announcements that he had been fatally stricken were made; yet as he lived on, admirers of his works hoped, in spite of his ripe age, that he would still add to his great life work—a series of plays several of which promise to stand as monuments to his genius for a time beyond the possibility of prediction, and to continue to influence the stage increasingly in the direction of absolutely truthful studies of human life and impulse.

The story of IBSEN's life is told elsewhere in THE MIRROR. It is a story that has had repetition in the cases of other great men, reformers, whose determination overcame not only great difficulty and sore hardship, but also that which emphasizes harshly, cruelly, long lack of appreciation. And yet many a man for whose life the world is immeasurably better has died unhonored, or even a martyr, leaving his justification to the future, whereas IBSEN passes from life accepted by the better intellects the world over; and he lived to see his philosophy recognized and his plays not only a living force, but a revolutionary power, in the theatre.

IBSEN, of course, is not yet commonly accepted, for the world is slow to throw off mental as well as physical habits; yet his genius in handling certain phases of life with absolute fidelity to truth has shown the utter worthlessness of superficial and artificial drama except for the thoughtless and the simple. Before IBSEN's plays had become known in English, at a time when false heroics and fustian were accepted, an author like SANDOZ was deemed great, even by critics of note. But as JAMES HUNTER says, in a critique of IBSEN, "SANDOZ's creatures are all hollow gesticulation, and empty, sonorous rhetoric, mere passionate marionettes, beside IBSEN's"—a truth that naturally could not be evolved until con-

trasting genius made comparison possible. As one writing in the New York Sun says: "No sane and sober minded person would exaggerate IBSEN's peculiar merits by comparing him to SHAKESPEARE or SHAKESPEARE. Yet it was given to him to exhibit, to an extent unparalleled in recent times, the specific and sovereign quality which was so conspicuous and so memorable in the Greek and Elizabethan dramatists. By him, as by them, not merely surface phenomena, evanescent manners and ephemeral ideas, but the primal truths and basic realities were bodied forth upon the stage in shapes of beauty or of terror. Like them, he pointed no particular moral, but by poignant or appalling examples drove home to the quivering conscience the moral lesson of human life. Like them, he was a philosopher, teaching and preaching through consummate works of art; an artist in whom a thinker was articulate."

It may be useless to attempt to add to this brief, but truthful, powerful and essential tribute, yet a few words should be said against the petty minds that have seen nothing noble and that have professed to see nothing but that which is ignoble, in IBSEN's works. IBSEN has been called the foe of the beautiful in life, yet he directed his unerring and effective shafts against the very things that destroy life's beauty; his dramas, in the light of glow-worm intelligence, have been called false, yet they are of the very essence of truth as they relate to the phases of existence and the types of humanity that he has pictured and dissected. Those details of conventionality that warp and dwarf right impulse and vitiate character are by him indirectly, yet potentially, held up to ridicule; he punctures shams and shows in their true texture all shoddies of life with which he deals; he makes hypocrisy of any sort hateful, and egotism, vanity, injustice, selfishness, and all kindred blemishes on character he brings into detestation. His great purpose could not be more pregnantly stated than in his own words: "It should be the endeavor of every dramatist to improve the prevailing order of the world through his work, and this I have always tried and shall ever try to do." More than this, he has inspired practically every great dramatist of Europe with the same purpose, and although many mere imitations of his work but serve to show by sharp contrast their own futility and emphasize his singular genius, he will continue to be an inspiration to dramatists whose plays shall command respect and stimulate to high thought in the future.

IBSEN's influence on the theatre, already felt wherever the stage has a modern trend, has but just begun. And thus his influence on life itself must eventually become profound. Simply as a technician—a craftsman—the function which most nearly, directly and practically concerns the theatre, some of his plays project him as one absolutely supreme in his time, and as to this, shown by these examples, he probably never has had a superior.

A CHARACTERISTIC PROGRAMME.

THERE have been varying rumors as to the latest combination in the theatrical business, in which certain members of the Theatrical Trust have been active—and in which, it is needless to say, they will be dominant, for their aim always is domination—but it has remained for one of the persons in the confidence of the combination to disclose the aim of the combination.

JOHN COAR, returning to Seattle from New York, makes a plain declaration of Trust purposes as to the new combination. "Many columns," says the Seattle Times, "have been written about this great merger, but it remained for Mr. Coar to give out the first authentic information about its real meaning." And it goes on to quote Mr. Coar, whom it interviewed, as follows:

This merger will mean the closing of hundreds of theatres, and it will put all the poor companies out of business. It will have the effect of raising the standard of the theatrical profession immensely. One of the principal reasons for the merger was the increase in the number of theatres and companies. There were not enough good shows to go around. In every city the various interests bucked each other. The consequence is that in nearly every city in the country there are too many theatres.

Asked as to how it was purposed to "weed out the theatres and players," he replied:

In this way: For instance, there is a show house in this city that is not paying. The various managers throughout the country will make a pool, buy the house and close it. With the close of these theatres there will not be the need of so many shows. Then it will come to a survival of the fittest of the companies.

This is all interesting reading for lovers of the theatre, as well as for those "in the show business." By the way, the frequency with which the word "show" is used in the interview is a seal on its authenticity and a verification that Mr. Coar is speaking for the members of the Trust, with most of whom

the word "show" is the most prominent in their vocabulary of the theatre.

The Trust, in its desire to control the affairs of the stage in this country, having secured a large number of theatres, and discovering that "there are not enough 'shows' to go round," now purposes to bear the market, shut up theatres, restrict enterprise more and more, and generally to inflict—if it can, in the hope that it may save its own skin—a more pronounced dry rot on the theatre. What a spectacle it will be to witness the Trust "raising the standard of the theatrical profession!"

It is the same game that the Oil Trust, the Beef Trust and other institutions benevolently formed for the benefit of the few and against the many have been trying on for years, with results that are becoming disastrous.

It does not require the occult gifts of a soothsayer to foretell how this matter will end. And, incidentally, if the movement shall "put all the poor companies out of business," it may be asked: What is to become of a large percentage of the Trust's own "shows"?

QUESTIONS ANSWERED.

[No replies by mail. No attention given to anonymous, important or irrelevant queries. No personal addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

R. W., New York: The slang expression "skidoo" is not of recent origin. A minstrel named Billy McLean, who flourished over fifty years ago, was known as "The Skidoo Man" on account of a song called "Skidoo," with which he was identified.

J. L. O., Roxbury, Mass.: Emma Ramey, the famous singer of the Metropolitan Opera company, was born in 1867 in Shanghai, where her father was practicing law in the consular courts. When twenty-two she made her operatic debut in Paris. She first appeared at Covent Garden in Faust in 1891, the year in which she married the painter and sculptor, Julian Story.

H. W., New York City: 1. Among the parts played in New York by A. H. Van Buren, before joining the Hector company, were the Cavalier de Magon in A Young Scoundrel, John Vocher in Lonely Lives, the lower in The Dearest, Dun in The Picture in the Frame, and Don Juan in Beware of Smooth Water. 2. Among the roles interpreted by James Young were Job in Mary of Magdala, David Morton in Man to Man, Oric in Hamlet, Byron in Lord Byron, and Sir Simon Boudreau in The Great Ruby.

P. T. O., Philadelphia: Alphonse Daudet's story, "Promot jeune et risier aine," was dramatized by Belot and produced successfully in Paris. An English version, under the title of Sidonie, by Fred A. Schwab, was produced by Augustin Daly at the Fifth Avenue Theatre, New York, on February 8, 1878. Another English version, entitled Partners, by Robert Buchanan, was produced at the Haymarket Theatre, London, on January 3, 1893, and by A. M. Palmer at the Madison Square Theatre, New York, on April 2 of the same year, with a cast that included Alexander Salvini, E. M. Holland, Miss Burroughs, Mrs. Phillips, J. H. Stoddard and C. F. Flockton. Other adaptations, of which THE MIRROR has no record, have probably been made.

P. M. S., Allentown, Pa.: (1) Florodora was produced at the Casino on November 12, 1900. In the cast were R. E. Graham, Bertram Godfrey, Cyril Scott, Nace Bonville, George De Long, Lewis Hooper, Edward Gore, Joseph Welsh, T. A. Kierman, Joseph S. Colt, Willie Edouard, Fannie Johnston, Guisela L. Baker, Elaine Van Selver, Belle Bauer, Adelaide Phillips, Alice Foster, Mabel Harrison, May Edouard, Margaret Walker, Vaughn Texmuth, Marie L. Wilson, Marjorie Belyea, Agnes Wayburn, Daisy Greene and Edna Wallace Hopper. (2) A Runaway Girl was produced on August 25, 1898, at Daly's. The actors participating were Cyril Scott, Wilfred Clarke, Herbert Graham, Henry Stanley, Eric Scott, Paul McAllister, Tom Hadenway, Arthur Donaldson, George Lenoir, Frank Riggs, Charles Bates, Percy Smith, R. Roberts, F. Evans, James Powers, Yvette Violette, Catharine Lewis, Gerda Winner, Belle Harper, Blanche Carlisle, Marlin Stuer, Beatrice Morgan, Mabelle Thompson, Violet Goodall, Edith Hutchins, Rosa Vera, Edna Hunter, Hazel Pughley, Mabel Gilmann, Paula Edwards and Virginia Earl. (3) The Christian was first played at the Empire Theatre in Albany on September 23, 1898, appearing at the Knickerbocker Theatre on October 10. In the cast were Edward J. Morgan, C. G. Craig, John Mason, James Lee Finney, George Woodward, R. J. Dillon, Guy Nichols, Myron Calice, Edgar Norton, Frank Keenan, Mrs. Georgia Dickens, Ethel Harlowe, Carrie Merrilees, Perdita Hodappeth, Beulah Dunn, Edith Merrilees and Viola Allen.

PLAYS COPYRIGHTED.

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AN APPEAL TO THE JURY. By Brina M. Carlsle.

A BIT OF OLD CHINESE; a play in one act. By Mrs. Oscar Berling.

THE BLACK HAWK MINE. By Charles F. Harrison.

THE BURGALAR AND THE DANCER; drama without words. By E. Y. Backus.

THE COWARD; play in four acts. By G. H. Broadhurst.

A DRUMMER BOY'S SAMPLES; a one-act grief exterminator. By Charles E. Royal.

L'ENFANT CHERIE; piece in four acts. By Romala Coolus.

FARMER HASKINS; comedy-drama in four acts. By David Raldridge.

PIGMENTS OF FANCY AND DIVERSIFIED DRILLERY; a monologue satirical and reminiscent. By William D. Hall.

FISHMAN'S FINISH; a farce in one act. By Howard Amesbury.

GARDEN OF THE PACIFIC; drama in five acts. By Wallace Winchell.

HIS OTHER SELF.

HOLLY TREE INN; play in one act. By Mrs. Oscar Berling.

LEW MEDLAND, THE MAN FROM ARIZONA; a drama in one act. By L. Coghlan.

WALBURGA; OR, FROM DARKNESS TO LIGHT; a drama in four acts. By Very Rev. F. Felix.

LORELA; historical romantic drama in three acts. By Alphonse Chrostowski.

A MARRIAGE IN A MOTOR CAR.

MRS. BOLTON'S TRANSGRESSION. By Frederick Solger.

MY ROSE; playlet in one act. By John K. O'Neill.

ONKON; a play. By June McMillen Ordway.

QUEEN OF THE SECRET SERVICE; a sensational melodrama in four acts. By J. Martineau.

RICHARD MORAN; OR, WHEN WOMEN HATE; drama in four acts. By G. Feldhaus.

SENTENCED TO DEATH; OR, IN BROAD DAYLIGHT, THE SINNER.

THE VENETIAN VENETIAN; OR, THE TWO BROTHERS; drama in three acts.

A VICTIM OF VILLAINY.

WEARY WILLIS; a farce in one act. By Charles K. Taylor.

New plays. Playwright's League, N. Y., & Co.

PERSONAL.



COFFIN.—C. Hayden Coffin has been chosen on a special committee of the Actors' Association of England, to decide certain questions of actors' rights.

ROBSON.—Eleanor Robson and her mother, Madge Carr Cook, sailed for Europe on La Savoie on May 24.

HOLLAND.—Mr. and Mrs. E. M. Holland and their two children sailed for Europe on the Minneapolis last Saturday. The children will be left abroad to complete their education.

STORY.—Emma Eames Story and Julian Story sailed for Havre on La Savoie on May 24. She will spend some time in Paris, and then go to Florence, Venice, and her Italian home, where she will remain until Autumn.

FIELDS.—Lew Fields sailed for Europe on the Oceanic on May 23. He expects to spend only a few days in London, and will return at once to New York.

CRANE.—William H. Crane was a passenger on the Oceanic on May 23. He will join Mrs. Crane in Germany, and after spending the Summer on the Continent will return to begin his season at the Savoy Theatre in September.

WILLARD.—E. S. Willard, on Sunday, May 20, sent from Toronto a cablegram to the committee in charge of the benefit to Ellen Terry, to be given at the Drury Lane Theatre, London, June 12, agreeing to act on that occasion. Mr. Willard will arrive just in time to keep this agreement, as he is due to reach London June 10.

MAYHEW.—Stella Mayhew has been engaged by Joe Weber to replace Marie Dressler, who closed her engagement with the Weber company on Saturday evening last. Miss Mayhew played a colored "mammy" in On The Swannee River for six years, before her talent as an all-round comedienne was recognized. For the past two seasons she has attracted much attention through her work in Comin' Thro' The Rye, In Tammany Hall, and as the star in a revival of The Show Girl.

ANDERSON.—W. E. Anderson, the capable critic of the Des Moines Register and Leader, arrived in New York last week to see several of the newer plays before the close of the season.

TERRY.—Ellen Terry has issued a denial of the report that she has been engaged to appear in a sketch at a New York vaudeville theatre.

BARRYMORE.—Ethel Barrymore has gone to Maine to spend the Summer on an estate she recently purchased.

SCHUMANN-HEINCK.—Henry Schumann-Heinck, a son of the famous singer, is about to enter the Cramp's shipyard at Philadelphia for a year, to study the building of warships. He is a naval engineer and will return to Germany to serve in the German navy when his studies are completed.

OLCOTT.—Chauncey Olcott was summoned to Buffalo last week to the bedside of his mother, who is seriously ill at her home in that city.

PAULTON.—Mr. and Mrs. Edward Paulton (Jessie Storey) sail for London on the Teutonic on May 30. Mr. Paulton expects to be abroad for about six weeks.

CABILL.—Marie Cabill will open her season in a new musical play at Daly's Theatre on Aug. 27. It will be her first appearance at this theatre since she played soubrette roles in the Augustin Daly musical plays.

WHEELLOCK.—Joseph Wheelock, Jr., who underwent an operation at Roosevelt Hospital a few weeks ago, has entirely recovered. He will spend the Summer in the West and reappear in Just Out of College next Autumn.

REHAN.—Ada Rehan was to have sailed for England last Saturday, but was taken suddenly ill shortly before sailing time, and had to postpone her trip. It is said that she will be able to start next Saturday.

STEVENSON.—Charles Stevenson, who has been leading man with Mrs. Leslie Carter for eight years, retired from her company at Buffalo last Saturday night, and will sail for Europe this week for a long rest.

PLANS FOR ELEANOR ROBSON.

Eleanor Robson's plans for next season have been announced by Liebler and company. She will begin her season of thirty-five weeks at the Liberty Theatre on September 17. During her engagement she will appear in ten plays, eight of which have never been seen in New York. The authors are Alfred Sutor, C. M. S. McEllan, Eugene W. Freshy, Mrs. Humphry Ward, Mrs. Frances Hodgson Burnett, Israel Zangwill, Clyde Fitch and Edmond Rostand. Charles Cartwright will have full charge of the stage work and will appear in several of the plays.

FIELDS-SHUBERT PARTNERSHIP.

The Lew Fields-Shubert company was incorporated at Albany on May 23, with a capital of \$20,000. The directors are Leo Shubert, Lew N. Fields, J. W. Jacobs and Charles Fields. The purpose of the company is to conduct dramatic and operatic performances, and is in accord with the Shuberts' policy of incorporating the various ventures in which they are interested. News of Mr. Fields' independence was printed in last week's MIRROR.

THE USHER



W. O. Bates sends to THE MIRROR a clipping from an Indianapolis newspaper containing an article about one Daniel P. Gray, illustrated with a portrait of the subject, that has a peculiar interest.

This Mr. Gray, who looks like a son of toil, does not believe in the theatre, and the article relates his first and only experience when he was young in witnessing a play. This was in 1857, and Mr. Gray is now seventy-two. He was then a farmer, and with others went to Indianapolis with a load of wheat. After disposing of the load of wheat the party of young men went to the State fair, then in progress at Indianapolis, and in the evening they were attracted by signs of the play and went to see a drama called *The Broken Sword*. Mr. Gray naively relates that one of his companions, "when the thing was over, said that if the Lord ever forgave him he would never attend another theatre." And as this was Mr. Gray's own state of mind, he never has since entered a playhouse.

It is possible that these young men witnessed "hoss trots" at the fair, and that they have since seen worse things than plays, although possibly this performance of *The Broken Sword* in Indianapolis, in 1857, may have been unsatisfying.

One could not find many men of Mr. Gray's age nowadays living in cities that have been to a theatre but once in their lives, while one might discover tens of thousands who have gone to the theatre frequently without being the worse for it. Indeed, many perhaps are the better for it. It is all a matter of taste and training. Perhaps Mr. Gray loves a quiet and monotonous life; but whatever his inclinations may be or may have been, he has lost a lot of pleasure in abstaining from the theatre. He ought to strike up an acquaintance with the occasional venerable person who, living in a civilized district, has never "rode" on the cars.

That they really do not "do some things better" on the other side was disclosed the other day by the New York Tribune, in an article entitled "Criticism Made Easy."

In the "deadly parallel" column the Tribune, covering nearly half a page, gave extracts from criticisms written for it by William Winter on various Shakespeare representations, several of which criticisms have since been published in book form and copyrighted, and side by side with them set forth various efforts—apparently confined to scissors and a pot of paste—projected upon an unsuspecting public at Stratford-Upon-Avon through the *Herald* of that historic town on the occasion of the recent Shakespeare anniversary performances by the Benson company.

The Stratford "critic" had lifted bodily from Mr. Winter's work whole paragraphs without change, his clumsy joiner work being shown in the "original" matter with which he supplemented his thefts.

One of the most significant tokens of the high appreciation in which Ellen Terry is held in England was shown in the letter sent to her by the trustees and guardians of Shakespeare's birthplace, on the occasion of the recent celebration of the birthday at Stratford-Upon-Avon, the compliment taking the form of an address of congratulation on Miss Terry's completion of the fiftieth year of her association with the stage. The address, written by Sidney Lee, contained this:

Born in Shakespeare's own county of Warwick, you have especially won the hearts of those living amid the scenes which were familiar to Shakespeare during his lifetime, while the practical interest you have shown in the national memorials of the poet in his native town accentuates the satisfaction with which we view the celebration of your jubilee.

Miss Terry was very graceful and happy in her acknowledgment and reply. She said:

I have no words to express my pride and delight in this address of congratulation from the trustees and guardians of Shakespeare's birthplace. "It is an honor that I dreamed not of," and one that to me must stand as high above all others as Shakespeare stands above all other poets. If in my fifty years' work upon the stage I have done anything in the cause of Shakespeare, he has done everything for me. No dramatist before or since has ever given us players such opportunities, nor suggested to us such high, brilliant and varied ways of exercising our art. Every part of Shakespeare's has been to me a liberal education. It was a happy omen for me that I was born in his native Warwickshire—happier still for me I made my first appearance in *The Winter's Tale*, and since then hardly a year has gone by without my acting in a Shakespeare play. To my intimate association with Shakespeare I owe much of my happiness and all of my wisdom. When in the future I summon to the "seasons

of sweet silent thought" the many happy remembrances of my fiftieth stage birthday, there will come first in the train of affection and honor this message from Shakespeare's town.

With all the honors that are accruing to her on the celebration of her jubilee, it is said that Miss Terry will realize a handsome sum from the various movements that have in view a material testimonial.

An able and conscientious critic was lost to the drama in the death recently of William F. Southgate, of the *Rochester Herald*.

Mr. Southgate was one of the old type of newspaper men, and rose from the ranks of "the art preservative," but his work was scholarly, graceful, instinct with fine appreciation, and always informed with truth.

As the *Herald* says in a feeling editorial on its loss: "Mr. Southgate's ideals of dramatic excellence were high, and it is not too much to say of him that they were influential, not only upon the community of theatregoers, but upon the stage itself. Many a play was reconstructed, many an actor's lines and 'business' readjusted, in conformity to suggestions received from the truthful pen of this critic. And in at least two instances to our knowledge plays in preparation for which large expenditures had been made were abandoned because of the confidence of the managers in his unfavorable opinion."

Mr. Southgate was a strong and convincing editorial writer as well as a dramatic critic, but it was his work in the latter field that distinguished him to the profession of the theatre.

Sarah Bernhardt will play at Springfield, Mass., June 8, in a tent, and the tickets will be sold in a coal office.

Theatrical Trust influence kept her out of the four theatres there and is also said to have kept her tent off of the leading park of the city, which is controlled by local theatrical men, through political association.

Yet the most brutal and vicious attempts of the Trust to throttle independent enterprise are more often futile than successful. This vicious and oppressive combination is daily adding volume to a wave of public opinion that sooner or later, aside from all else, will castigate it as it deserves, while the investigations now under way will probably result in laws that will put all Trust persons who have been practicing the gentle art of strangulation where they belong.

A New York newspaper is responsible for a strange story of a pecuniary find in the Lenox Library. According to the story, a man who had gone to the library to read *Much Ado About Nothing* was furnished with a paper-covered copy of that play, between the leaves of which he discovered a fifty-dollar bill pinned to this note, written in pencil in a woman's hand:

As every person—except our commercial, financial and political grafters—is always more or less in need of this wretched thing we call "money," I feel sure that this fifty will fall into the hands of one who needs it. With it goes my best wishes. From one who has money to spare and is a lover of Shakespeare. H. G.

There is no doubt are persons who do not know Shakespeare from Josephus that may be stimulated by this incident to consult the Bard.

MARGUERITE CLARK.

An excellent picture of Marguerite Clark appears on the first page of *The Mirror* this week. Miss Clark has been on the stage only about four years, but in that time her talent and her unusual personal charm have brought her into an enviable position in the ranks of light opera. She has been in company with De Wolf Hopper during almost her entire career, appearing first in Mr. Pickwick, then in the revival of *Wang*, and then in *Happilyland*, in a role written especially for her. Next season she will be starred by the Shuberts in a new comic opera particularly well suited to her talents. Miss Clark is a native of the West and received her musical education in Cincinnati. She is one of the most musical stars on the stage, not yet out of her teens, and one of the hardest workers. She is constantly studying the part she plays in *Happilyland*, and constantly adding to its effectiveness. Her sister watches her at every performance, and it is due in part to her suggestions that the young singer's acting is so successful.

WEBER ENGAGES MADAME BLAUVELT.

Joe Weber has engaged to appear next season at his music hall Lillian Blauvelt, the concert and operatic singer, whose name is known to music lovers all over the world. During part of the past season Madame Blauvelt was starred in a comic opera, called *Rose of the Alhambra*, since the closing of which she has been resting in Maine. She will sail for Europe in a few days, but will return in August to begin rehearsals at Weber's. She will not take part in the burlesque, but will sing in a short light opera that will precede the travesty and will be supported by a special company. Madame Blauvelt is noted for her beauty as well as for her talent as a singer. She was born in Brooklyn and studied both here and abroad. She is best known for her work in oratorio, having appeared at the leading musical festivals throughout the country.

OLA HUMPHREY LEAVES FOR AUSTRALIA.

A long-distance travel theatrical contract was consummated Friday afternoon between Ola Humphrey and Harold Ashton, representing J. C. Williamson, the Australian manager. Miss Humphrey goes to Australia for twenty weeks as leading woman, with an option on her services for twenty-five weeks in addition. She left Saturday for San Francisco, arriving there Wednesday and leaving the next morning on the *Sonoma* for Melbourne, with a dozen other American players, engaged for the Williamson company. She will be accompanied by her mother, who is now in Oakland. Miss Humphrey closed with James K. Hackett's *The Little Grey Lady* a week ago.

THE SHUBERTS ENGAGE MISS ASHVELL.

Lena Ashwell, one of the most popular of the younger English actresses, has been engaged by the Shuberts to bring her entire company to America next season for a tour of the independent theatres in *The Shulamite*, which she is now presenting in London. Miss Ashwell and her company will arrive here in October, and after a season in New York will start on a tour of the country.

THE LONDON STAGE.

Raffes and The Shulamite Enable Manager to Recoup Losses—Notes.

(Special Correspondence of The Mirror.)

LONDON, May 19.

I am glad to chronicle that since I last had the honor of mailing you we have had two big successes in Playland—successes that look like being financial as well as artistic. We have also had one failure, but that deserved to be nothing else, as we will see anon.

The first of the above twin successes was *Raffes*, which Charles Frohman (with him the English manager, Arthur Chudleigh) produced last Saturday night at the Comedy. Seeing that you have had *Raffes* in your American midst for many performances, it would be idle for me to describe the plot, story and construction. So I won't. I will only tell you that as the Amateur Cracksman Gerald Du Maurier did very well, although the character is a good deal out of his line. Dion Boucicault was excellent as Curtis Bedford, and equally artistic aid was given by Frederick Volpe as the Earl, Graham Browne as Harry Manders, Lawrence Irving as Crawshaw, Courtenay Foote as Viscount Crowley, and Jessie Bateman as Gwendoline Couran. *Raffes* was warmly welcomed but a few dissentient voices. I hope that this production will bear out its present promise of financial success, so as to make up for the heavy failure which Frohman and Chudleigh sustained with Captain Robert Marshall's comedy, *The Alhambra Staircase*, and Mr. Barrie's two recent joke plays, each of which was really too much of a joke.

The other apparent success is *The Shulamite*, a play adapted from Claude Ashwell's novel of the same name by him and Edward Knoblauch. This piece was produced by the London Managers Lena Ashwell at the Savoy, and it will, I sincerely trust, make up for Lena's losses on her first venture there—namely, *The Bond of Ninon*—which instead of emulating the abnormally long life of *Ninon* herself, flamed out in about three weeks.

The Shulamite is a very powerful, although somewhat morbid, drama of the style of Olive Schreiner's great but gloomy story, "A South African Farm." The heroine, played by Lena Ashwell, is the young and embittered wife of an old, or at all events very middle-aged, Boer farmer, who when he is not Bible-quoting and peacemaking, smites his wife with any convenient gleam. In due course there arrives the desirable "other man"—a handsome young Briton who has come abroad to escape a most irritating and vengeful wife. You can guess what happens of course. Why, certainly. The Boer's wife (whom he in his offensively used Biblical jargon calls the "Shulamite," after the phrase in the Song of Solomon) falls in love with the Briton. Alarums and excursions ensue, and in a fierce fight the Boer is killed. His startled widow gives it out that he has been killed by lightning, and the lovers think to evade all evil consequences. But Nemesis sits in and they are parted, the lover growing ill and having remorsefully, and so on and so on. Anna he goes back to his wife in order to see her die, as she is now repentant, and the Shulamite heroine is left alone in the world.

Lena Ashwell was really great in this terribly trying part, and she was splendidly aided and abetted by Norman McKinnell as the cruel and puritanic Boer farmer, Henry Amesley as the British lover, and Elsie Chester as a Boer tonic.

The deserved failure alluded to above was that of a translation, and a very good translation, too, by Mrs. J. T. Greck of Hermann's mystic and muddled German play, *Johannessen*, which was called *Middleman* here, and its silly symbolism and wild allegories mixed with illogical love passages made one marvel why any one should want to present to an English audience a play so distasteful and depressing. There was a good company of players, with Suzanne Sheldon as the lady-lead (who was really "no lady"), but they could not make the so-called play any less lame.

You will be glad to learn that Lewis Waller and H. B. Irving have just scored heartily in their combined revival of *Othello* at the Lyric. Especially Irving, whose Iago is really one of the best of the many I have seen, and indeed quite worthy of even his late father's great performance of the part. Waller's Othello had many rousing and beautiful points, but it was on the whole a little decided.

To-night Martin Harvey will produce *Boy O'Carroll* (formerly called *The Ragged Trooper*) at the Imperial, and on Wednesday Mrs. Patrick Campbell will make her London reappearance in *The Whitebird*, recently adapted from Bernstein's French play, *La Bataille*. Of all these, and of many other impending interesting matters, more anon. DAWKIN.

CENTURY THEATRE CLUB PLAYS.

The third dramatic entertainment of the Century Theatre Club was given at Carnegie Lyceum on May 24. The programme consisted of two one-act plays and several musical numbers, all of which were generously applauded by a good-sized audience. Mrs. Harry Connell sang several songs, three piano selections were played by Hans Berth, and Mrs. Carolyn Wolf Worden sang. Lucine Finch told two stories and sang a lullaby of the Old South, showing considerable spirit and a certain knowledge of the dialect and vocal mannerisms of the old-time Southern negro. Miss Finch announced that she had heard the songs and stories from her old "mammy."

The most important feature of the entertainment was a dramatic picture in one scene, from the Polish of Henryk Sienkiewicz. It was called *White Faint*, and the principal characters were a recently divorced woman, Madame Jadwiga, and her former suitor, Leon, a famous artist. The woman's unsuccessful attempt to resurrect a dead love in the man was the theme. The piece consisted of long, purposeful dialogue, with one outburst of emotion at the end. It has little, if any, dramatic value, though it is somewhat interesting as a conflict between pride and hysteria. Josephine Victor as Madame Jadwiga played the role agreeably, but without much strength. Carl Anthony as Leon kept his hands in his pockets most of the time when he was not picking up his hat to go, or thrusting her from him in sorrow. Georgina Edson played the small role of the maid.

A one-act comedy, *Cross Purposes*, by Mrs. Frances Nathan, closed the bill. It is a conventional sort of piece, written with some skill and containing some entertaining lines. The characters are: Lady Ellen, played by Pauline Anthony; Sidney, played by Josephine King, and the Earl of Dunston, played by Carl Anthony.

PLAYWRIGHT SUES ACTOR.

An action brought by Francis Livingstone, on a claim assigned him by Willis Steel, against Wright Lorimer, was heard before Justice Lovett in the Supreme Court last Friday. The complaint stated that Mr. Steel had entered into a contract with Mr. Lorimer to write for him a play on the Biblical character of Benjamin, and that he was to receive \$500 advance royalties when three acts were delivered and \$500 additional advance royalties on May 1. Mr. Steel said that Mr. Lorimer refused to pay him the first installment, asserting that the three acts did not follow the scenario formerly accepted. This Mr. Steel denied, and the suit was brought. Ernst Lowenstein and Klein appeared for the plaintiff and Nathan Vidaver for the defendant.

THEATRICAL BANK FORMED.

The Theatrical National Bank, with a capital of \$1,000,000, will begin operations in Chicago some time next month, it is said. Quarters have been secured in the new Majestic Theatre Building and clerks have been engaged. The purpose of the bank is to be the handling of the financial interests of theatrical managers and professional people. It is said that Charles E. Kohl and Martin Beck, of the Western Vaudeville Association, are among the prime movers in the scheme. Several New York managers have disclaimed any interest in the business.

FRANKLIN RITCHIE.



Photo Alderman, Greenbush, N. C.

Franklin Ritchie, whose picture appears above, is the original Ben Cameron in *The Congressman*, and is still playing the role with great success. He has been engaged for the special run of this play at McVicar's Theatre, Chicago, opening on June 18.

THE POLITICIAN PRODUCED.

BRIGHTON, CONN., May 21.

A five-days' premiere of Robert M. Sperry's newest comedy drama, *The Politician*, closed to-night. It demonstrated the ready-growing ability of the author to write better and better plays. Bright lines are interspersed throughout the dialogue; the situations are generally well led up to, and the climaxes, while quietly worked out, are natural and effective.

Briefly, the story is this: An unscrupulous fellow grabs his dead partner's property and pretends to adopt his daughter. He also illegally secures real estate of another friend, which carries with it important stock rights in the Metropolitan Street Railway Company, eating the son of the owner's inheritance. The young man goes West and is fortunate enough to locate a rich mine. The first act finds him admiring, at the town "hotel," his father's friend's daughter and preventing her from being held up by a half-breed "bad man." Of course she falls in love with her rescuer, and he soon follows her to New York, where they meet at a masquerade ball. The false friend is also present, with his new partner, and a plan is proposed to start his boom for Governor of New York. A toast is offered to him, but the young Westerner refuses to drink it, and is rebuffed. The last act sees a man of wealth striving for the control of M. S. R. stock—the politician selling short and the young Westerner buying greedily, until he has his enemies cornered. He then forces abandonment of the political aspirations of the old man and secures a reluctant consent to marry the girl, after proving her to be no relation of her self-appointed guardian.

Mr. Sperry's scenery and costumes were elaborate and appropriate, especially the second act masquerade ball scene. Rehearsals are pending. It is said, to sell the play for road production next season—and it should make good in professional hands. The cast was composed of local players and did excellent work. Aside from Mr. Sperry's rendering of the plucky young Westerner and Hattie Steinbach's representation of a typical heroine, the best work was done by Eddie Madison as a George Cohen part and Charles Jewett as an investigating chief-writer for "Somebody's" Magazine. Ethel May Ruby kept pace with her aspirations and Marie Finklehead stunning in some handsome gowns. Frank Condit in the title role had rather a heavy task, but worked hard to gain his points. Frank Smith doubled in two heavy roles and was best in the second one—though the first characterization could have been made a virile bit of acting. WILLIAM F. HOPKINS.

THEATRES UNDER CANVAS.

San Francisco will have two theatres under canvas by the middle of next month. A company has secured the immense tent used by Sarah Bernhardt in her Texas tour. It will afford seats for 7,000 and will be put up on the site of the old Central Theatre at Ninth and Market streets. It was in this tent that the benefit for the fire sufferers of San Francisco was held at Chicago and \$15,000 netted. A smaller tent has also been secured, which will be raised where the Majestic Theatre stood at Ninth and Market streets.

CURRENT AMUSEMENTS

Week ending June 2.

ACADEMY OF MUSIC—R. H. Southern and Julia Marlowe in *Romeo and Juliet*—8 times.
ALHAMBRA—Vaudeville.
AMERICAN—Edw. Harrigan in *Old Lavender*.
DELACROIX—Blanche Bates in *The Girl of the Golden West*—20th week—207 to 214 times.
HJOU—David Warfield in *The Magic Master*—150 times—20th week—207 to 214 times.
BROADWAY—Elsie Janis in *The Vanderbilt Cup*—20th week—193 to 199 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Social Whirl—4th week—68 to 65 times.
COLONIAL—Vaudeville.
DEWEY—Runaway Girls Burlesque.
EMPIRE—Maude Adams in *Peter Pan*—30th week—192 to 199 times.
FIFTH—Closed May 25.
FOURTEENTH STREET—Dorcy Opera co. in *Aida* and *Carmen*.
GOTHAM—Beverly Burlesque.
GRAND—Vaudeville.
GRAND OPERA HOUSE—The Congressman—2d week.
HARLEM OPERA HOUSE—W. J. Kelley Stock in *David Garrick*.
HIPPODROME—A Society Circus—25th week.
HUDSON—Closed May 25.
HURDIO AND SEAMON'S—Vaudeville.
JOE WEBER'S—Webster's Stock co. in *Twiddle-Twaddle*—23d week—193 to 199 times; *The Squaw Man's* Girl of the Golden West—14th week—65 to 103 times.
KALICH—Hobbs Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
LONDON—Broadway Gaiety Girls.
LYCEUM—The Lion and the House—28th week—220 to 223 times.
LYRIC—Henry E. Dwyer in *The Man on the Run*—122 times, plus last week—1 to 8 times.
MADISON SQUARE GARDEN—Ballerina Gaiting.
MAJESTIC—De Wolf Hopper in *Happilyland*—114 times, plus 4th week—1 to 22 times.
MANHATTAN—Closed May 25.
MENDELSSOHN HALL—Musical Recitals.
METROPOLIS—Escaped from Sing Sing.
MINER'S BOVEY—Burlesque.
MINER'S EIGHTH AVENUE—American Burlesque.
NEW AMSTERDAM—Closed May 25.
NEW STAR—Neil Burgess in *The County Fair*.
NEW YORK—His Honor the Mayor—1st week—1 to 8 times.
PASTOR'S—Vaudeville.
PRINCETON—Brown of Harvard—14th week—111 to 119 times.
PROCTOR'S FIFTH AVENUE—The Fatal Wedding.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S FIFTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—A Young Wife.
SAVOY—The Girl Gaiety—1st week—3 to 9 times.
TRALIA—At Cripple Creek.
VICTORIA—Vaudeville.
WALLACK'S—The Embarrassment of Riches—3d week—15 to 22 times.
WEST END—Russell Brothers in *The Great Jewel Mystery*.

TELEGRAPHIC NEWS

CHICAGO.

The Student King Makes a Hit—The Prince Chap—Julie Bon Bon—Children of Men.

(Special to The Mirror.)

CHICAGO, May 28.

Henry W. Savage's production of *The Student King* at the Studebaker last Monday was the event of the week and the summer season. There were a few performances in Eastern cities, from which we heard by wire that "the dog liked it." A very large and fashionable audience the opening night was delighted with the De Koven music and the rich, novel and beautiful staging of the opera, fully up to the highest Savage standard in this regard. Mr. Savage was present. By Wednesday night some skillful pruning had been done and the opera was running with remarkable smoothness for a new production. On account of the illness of William C. Woodson, Henry Coote was singing the title role and Pauline Guman was singing the prima donna role in place of Lina Abarbanel, who was ill. In spite of these changes the excellence of the score asserted itself and won great and frequent applause. A few, too few, humorous and witty flashes by Raymond Hitchcock were enthusiastically appreciated, and the superiority of the male chorus, undoubtedly the best that has been heard here in years, was immediately recognized with numerous encores. With the principals singing their roles the cast would undoubtedly have been adequate and the shortcomings of the production would therefore have rested entirely on the book, by Frederick Ranken and Stanislaus Stange. This seemed a little lacking in sentimental interest, delicate touches and comedy. The requisite graceful and sentimental melodies would have been forthcoming from the composer had the librettists given him the further chance. The story is interesting and nicely adapted to the purposes of "romantic light opera." The students of Prague choose a king from among them, and this *Student King* is permitted by the king of Bohemia to rule for a day, while the real head of the nation, freed from the cares of state, plunges into the merrymaking. The two kings fall in love with the same woman and during the masquerading of the monarchs in clown dominoes of the same pattern she becomes confused, but the older ruler discovers that this woman, a princess of Tyrol, is in love with the *Student King* only. Later he learns that this young man is his own son, lost in infancy through a strange mischance. The real ruler has two attendant advisers, the grave and the optimistic, and a Tyrolean noblewoman is in love with the *Student King*. Supplementing the few responsible parts are a large number of students, Tyrolean maids, gypsies, clowns, Columbines, soldiers and townspeople. The first act shows the University place at Prague, and introduces the election of the *Student King*. The second act opens with three masqueraders out in front of the curtain, who perform a moment or two of pantomime. The rising curtain shows a ball room of the royal palace with the masked revellers in possession. The last act is in the fest hall of the university, with rich and elaborate stage effects, and in this the male chorus with its drinking songs is introduced with telling effect, a result of good voices and music far above the average of recent operatic productions. Raymond Hitchcock, as Rudolph, the real king, has too few opportunities, but he makes the most of them, and his songs, "I Took Them All" and "Same Old Game" are hits. Miss Guman sang her sweetly and was especially successful with the Tyrolean music of her first song, perhaps the brightest and best number in the score. Mr. Coote has a vibrant voice, but not the same kind of disposition, so his singing of *The Student King* was interesting while his acting was unemotional, though on this part depends much of the romance of this romantic light opera. Thomas Cleary introduced much good comedy as the king's cheerful adviser, and Flavia Arcaro was a pleasing Lady Anne. Bettie Oils was a captivating little maid, Fantine, and Bertha Boucher a handsome Cupid, rosin-plump and mischievous. Albert Pellaton revealed a fine voice as Heinrich, leading in the *Student Kneipe* song, which will rival "The Tyrolean Maid" in public favor. The improvement of *The Student King* already made and its many substantial merits are bound to make it one of the treasures of next season, which the theatregoers about the country have a right to expect of Mr. Savage.

Some extra girls have been doing a double at great risk between two theatres whose back doors are almost across the street from each other. The young women, eager to earn two salaries, have had to appear in one act of one play about five minutes after finishing in the play at the other house, and they have had to sprint from one back door to the other, that is, across a street, and a few jumps up an alley. The flock as it flew knew to a girl that she who stubbed her toe was lost. Nobody stubbed her toe, but one poor girl sprained her ankle and lost much more than she gained drawing two salaries. Moral: When you are doing well, don't worry about being a captain of industry.

Charles Draper, who doubles as manager of the Majestic in Winter and of a fashionable hotel in Summer, has assumed his Summer role, and William Newkirk, treasurer in Winter, has been appointed manager. His first assistant in the box-office, Charles Cole, is acting as treasurer, and Hugh McLenihan, second assistant, has become first assistant treasurer.

Ben Jerome's musical comedy vaudeville act, which has been in preparation some time here, is to be seen at the Majestic soon.

Charles E. Kohl joined Martin Beck and J. J. Murdock in New York, but kept in close touch with the folks at home by wire last week, as supper bill people have good reason to know.

Bones cracking on cue was a surprising incident of the Rip Van Winkle production at the People's last week. It was done while Rip was waking after the long sleep, but the click was not always in the nick of time. The chanting of the phantom crew as they withdrew was another innovation. The absolute silence of this incident in other productions seems more dramatic. After playing a seasonful of villains Walter Fred Jones played the gentle Rip, Edward B. Haas, the leading man, as well as Marie Nelson, the leading woman, being out of the cast, to prepare for Romeo and Juliet this week. In general, Mr. Jones played the famous old part very well. Camille D'Arcy was handsome rather than shrewish as Gretchen. Mark Pentap was a good Derrick, hoisting the part above the average of stock work, and Edgar Murray and Louette Babcock were a popular pair as the

grown-up Meenie and Heinrich. Two clever children, Inez Raffan and Helen Stewart, played little Meenie and Heinrich.

The Prince Chap at the Grand has been generally admired, with a great deal of praise in the reviews. The novelty of the first two acts and the clever construction and acting of the last act make *The Prince Chap* especially enjoyable. The audience leaves the theatre in a state of satisfaction none too common nowadays. Cyril Scott's peculiar ability for the title part, his personality and his admirable fidelity throughout all the business of a role he has played so many times, would disarm any faultfinders. In the unusually excellent company Cecil Demille is conspicuous for his Huntington, done most skillfully, to a nicety and in true appreciation of the extremely clever lines and situations the author has given this part. The English man servant of Frank Lamp received the limit of praise from Mr. Hubbard of the Tribune, and with care he probably can live up to this reputation. Mary Keogh's Fuchers also attracted special attention and was extremely popular with the audience. Helen Fullman as the little Claudia of the first act was delightfully bright and natural, but Edith Spence in the second act, while excellent, was not entirely free from self-consciousness. Grayce Scott was satisfactory as the grown-up Claudia.

James K. McCurdy in *The Old Clothes Man*, under the management of Rowland and Clifford, is the attraction at the Bijou this week.

Elizabeth Shober, manager of the Bush Temple Theatre, has a musical play underlined for an early production.

Mabel Van Valkenberg, who has been all season with Sanford Dodge, has been re-engaged by him for his Summer season.

Julie Bon Bon, by Clara Lipman, and played by herself and Louis Mann and company, has attracted much attention, especially critical attention, at the Garrick. Mr. Mann's living picture of the drinking, brutal, greedy, lowbred Frenchman was so complete and skilful that it had the effect on the critic of just such a man in actual life. Mr. Mann's personality was obliterated, and in its place all the time, without an instant's relinquishment of the actor's grip on the character, was the beastly Pouljol. James O'Donnell Bennett, of the *Record-Herald*, said the impersonation was photographic. W. L. Hubbard, of the Tribune, said not a detail was lacking. Pouljol isn't hideous and deformed, like Quasimodo, but he is very offensive, yet Mr. Mann arouses admiration for his art and incidentally makes Pouljol a very successful provoker of laughter as well as a memorable study in character. Miss Lipman in the title role was welcomed so heartily by former fellow residents—Chicago being the city of her birth—that she was finally compelled to make a little speech. Mr. Mann brought her out by the hand and then caught her in his arms to prevent her running off. He made a very good little speech of thanks himself. In the supporting company, Alice Gale as Mrs. Van Brunt, and George Pauncefoot as Stevens, were good, and the "enfants," Martin Brown, Gaston Brown Bell and Wyrley Birch, did fairly well. The play is well staged and out of the ordinary.

Donald Robertson is preparing a production of *Trelawney of The Wells* for the handsome theatre of the University of Chicago, Mandel Hall, on June 1.

George Wood, of the Colonial, announces that *Forty-five Minutes from Broadway* will remain until July 28. It continues to draw large houses.

Clarence A. Shaw has returned as manager of *The Student King*.

William Macaulay and his attorney recently were interested spectators of a play that proved to be *The Little Homestead* under another name. A newspaper report of the occurrence says the manager "paid royalties demanded, turned over the manuscript and agreed never to do it again."

Children of Men, a drama by L. France Pierce, a Chicago woman, received its first production at the Bush Temple last week by the stock company. The plot was chiefly the effort of a director of a corporation to get the presidency of it. He used various unscrupulous means, such as villifying his rival and forgery of a government contract. The villifying was an attempt to fasten on him the guilt of betraying the daughter of the secretary of an Austrian baron involved in the government contract. The story was not distinctly developed, but the play contained some good situations and at least one strong character, the baron, well played by Ben Johnson. Thurston Hall, the new leading man of the Players, struggled manfully with the hero role, but fate and the author were against him in this instance. Victory Bateman played with sincerity, good judgment and ability, and the heroine was therefore observable in the mist surrounding the story. Morris McHugh, as one of the directors, succeeded in giving some relief, in the form of character comedy, and Benie Barricane and Mr. Griffen were a bright and cheery pair of young lovers. Kate Blanke piloted the widow through comedy interruptions with some success.

Manager Fred Elberts, of the Great Northern, got up a remarkably good production of Brown's *In Town* for his theatre last week, considering the short time of preparation, and started the week with large houses. Lew Newcomb was Dick. George A. Beane played the father; Edith Valmaseda, Summe, and all acquitted themselves creditably. Miss Valmaseda introduced some specialties which showed she has the accomplishments usually expected of bright soubrettes. Edith Forrest was a handsome Letty, and Sarah Cameron was good as the cook. The cast included Edward Curran as Carew, Lizzie Montgomery as Freda, and Richard Bartlett as the dentist.

Frank R. E. Woodard, last year in charge of the publicity bureau of the White City, is filling the same position for Sans Souci Park this season and is making an excellent showing for this popular and much improved South Side oasis.

Edna Wallace Hopper, neat and serene, began to be a grace in *The Three Graces* last week and introduced a new song, entitled "It Don't Make No Difference What Color Her Eyes Are." It became at once one of the prettiest and most successful bits of the piece, now remodeled into two acts instead of three. Helena Frederick, another new Grace, sang with a voice that compelled attention, and as she got plenty of applause success can be recorded for her also. A modest Chicago girl, Adele Oswald, who has been hovering about in the middle distance between the principals and the chorus, has been allowed to sing a solo in the first act of the new version. It is strange that she was not allowed before this to add to the enjoyableness of *The Three Graces*. She has an exceptionally pleasing

manner as well as voice. Other hits in the new version are Henry La Fave's *Babe* number, John Starin's Irish jigging, with the scarerow finish, and a clever bit of dancing by La Petite Adelaide, accompanied by Bert Weston and Sidney De Grey, following the ever popular Irish song, and the dance by De Grey and Weston. "Dusky Dream," by Charles H. Bowers, and male chorus continues one of the hits. Adelaide does a new *pas de seal*, with which she captures her audience. Otherwise the production is about the same.

Beethoven's grand opera, *Fidelio*, was well sung and acted at the Auditorium by pupils of the Chicago Musical College last Tuesday before an immense audience. Grace Ellworth and Edna Henney, as *Fidelio* and *Marcellina*, were noticeably good. Miss Henney's voice has an unusually sweet and pleasing quality. The baritone voice of J. Lester Habershon won special attention and encores. The opera was staged with the usual thoroughness of Chicago Musical College productions.

Donald Robertson gave a most interesting talk at the meeting of the Actors' Church Alliance, Chicago Chapter, last week. Mr. Robertson was a guest of honor, together with Edward B. Haas and Dr. Rubin Kam.

The prices for *The Lion and the Mouse* at the Illinois will be reduced to the \$1 schedule.

Peter Bailey and Lee Harrison may become members of the company at the Chicago Opera House.

Vesta Tilley and William Courtenay will soon be seen at the Kohl-Castle vaudeville houses.

J. R. Musgrove, of Australia, has been in town to arrange for the appearance of his wife, Nellie Stuart.

Amy Ricard, it is hoped, will return to Chicago under circumstances more suitable to her delicately artistic talent. She was a very graceful Grace in *The Three Graces*.

Anne Sutherland opened her stock season at the Columbus prosperously last week with Camille. The cast included Willie Hall as Armand, Leo McReynolds as Duval, Sam Morris as Gaston Rieux, John C. Nicholson as De Varville, Ainsworth Arnold as Gustave, Charles Terriss as Messenger, Louise Fraser as Prudence, Jessie Mooney as Nichette, Catherine Challenor as Nanine, Elma Cornell as Olympe, Edith Kingston as Annabell.

The season of Scotty, King of the Desert Mine, Charles A. Taylor's play, closed here with the engagement at the Alhambra last week. The attendance was only fair. Laurette Taylor as Benie was so bright, thorough and competent that she seemed lonesome in the production. Little Eva was remarkably well played by a diminutive child actress, Edythe Raynor.

Len Parker, the Chicago playwright, is the author of a dramatization, *Tempest and Sunshine*, which will be produced soon at the People's. He has delivered to Sidney Pascoe a farce entitled *She Looks Good to Father* and the manuscript of *The Trust Busters*, a musical comedy which Kilroy and Brittan are booking for next season.

The bills this week: *Studebaker*, *The Student King*; *Grand Opera House*, *The Prince Chap*; *Illinois*, *The Lion and the Mouse*; *Garrick*, *Julie Bon Bon*; *Chicago Opera House*, *The Three Graces*; *Powers*, *The Heir to the Throne*; *Colonial*, *Forty-five Minutes from Broadway*; *McVickers*, *The Gingerbread Man*; *La Salle*, *The Umpire*; *Grand Northern*, *Williams and Walker*; *Bush Temple*, *The Little Minister*; *People's*, *Romeo and Juliet*; *Columbus*, *Anne Sutherland* and stock in *Thelma*; *Alhambra*, *The Crown of Thorns*; *Bijou*, *The Old Clothes Man*; *Academy*, *Jacob Adler*, and *Grand Theatre Yiddish Stock*; *Criterion*, *Uncle Tom's Cabin*.

OTIS COLBURN.

PHILADELPHIA.

The Tourists a Success—Rosalie Continues—End of the Season News.

(Special to The Mirror.)

PHILADELPHIA, May 28.

This week ends the theatrical season, although a few houses will remain open for a Summer season at popular prices.

The new Lyric Theatre, with the Shuberts' production of *The Tourists*, holds a great success. This is a true musical comedy, with an interesting plot, clean, genuine humor, full of original, tuneful, pleasing music, lavishly staged and rendered by a company of first-class people that would make any production appeal to popular favor. The chorus is large and the prettiest array of beauties ever seen in the Quaker City. This is the final week of the season, but *The Tourists* is already booked for a return date for the coming season. It goes from here to Boston, and then to New York and will certainly surprise the Gothamites.

What is likely to be Madame Bernhardt's last appearance in Philadelphia will take place at the new Lyric Theatre on the evening of June 7.

Rosalie continues at the Chestnut Street Theatre to declining patronage. Clara Maenta, who enacted the title role, has this week been replaced by Cora Tracy, late of the Tivoli company, San Francisco, and Max Winne is now the musical conductor. Constant changes are still being made, but the piece never will prove the success of Willard Spenser's previous offerings. The fiftieth production, with souvenirs, takes place on June 5, and Rosalie will likely be kept intact for the Summer season at Atlantic City, with hopes of a lengthy run.

Chechers is in its final week at the Park Theatre. A Summer season will be inaugurated here on June 4, being the first appearance of the Alcazar Theatre Stock company, from San Francisco, presenting a series of repertoire plays.

Girard Avenue Theatre for the last week of the regular season had *A Mad Love*, with Jane Dove in the leading role. This is a dramatization of Lady Audley's Secret, made prominent by Mrs. D. P. Bowers. It is full of human interest and opened to a good house. A Summer season of stock will be inaugurated here on June 4, opening with Matilda, with Drew A. Morton as stage director, and following company: Bertha Creighton, Edward Middleton, Nellie Callahan, Arthur Maitland, Eleanor Caines and William Carr.

For the last week of the season at the People's Theatre Stetson's *Uncle Tom's Cabin* No. 1 company, is the attraction, with the usual street parade.

Forepaugh's Theatre Stock company, for last week of the season, appear in Camille, with Bertha Creighton, direct from San Francisco, in the title role. This lady is a popular favorite and received an ovation at the matinee and evening performance and is sure of a big week.

At Hart's Kensington Theatre is the stock company in *Jim the Penman*. Amateur hearings are offered on Friday night and Saturday matinee as a novel attraction. Camille June 4.

A Fair Exchange, by amateurs, under the direction of James F. Shelly, will open the Broad Street Theatre June 4, for entire week. The proceeds will be devoted to aid the Catholic Philopatrian Literary Institute.

The final fashionable event of the season, the fifteenth annual home show, at Wamshiden, opened to-day for week. After this event society is supposed to be out of town until Sept. 15.

Danrouth's Orchestra inaugurated the season at Willow Grove Park on May 28, to remain two weeks. At Woodside, Wheelock's U. S. Indian Band, Washington Park, Roman Imperial Band.

It is rumored that the Garrick Theatre when it re-opens in the Fall will be under the management of Nixon and Zimmermann.

The following places of amusement closed their season May 26: Garrick Theatre, Grand Opera House, Blaney's Arch Street Theatre, National Theatre.

S. FARRINGTON.

BOSTON.

Henry Miller and Margaret Anglin Together—Ben Greet—Stock Productions.

(Special to The Mirror.)

Boston, May 28.

This is decidedly the last week of the regular season in Boston. The Colonial has closed its doors for a brief vacation, the Majestic and Globe are in their final weeks, although the former will probably put on a Summer musical show. The stock company at the Castle Square will give place to a Summer opera company. The Tremont is dark for a couple of nights and then will produce its vacation musical offering by Henry W. Savage.

And yet one of the most interesting offerings of the entire season was given to-night at the Majestic, as a decidedly interesting finale to the dramatic year. It consisted in the first production upon any stage of Young Fernald, a new comedy by Mrs. Evelyn Greenleaf Sutherland and Beulah Marie Dix, and the first appearance here together upon the same stage of Henry Miller and Margaret Anglin. With such a combination it was not at all strange that all society flocked to the Majestic. This was the cast of the new piece:

David Lowe	Henry Miller
Robert Lowe	Jack Standing
Lionel Lowe	Bertram Harrison
Bennett	Arthur Lawrence
Ant Fencible	Mrs. Thomas Whiffen
Edith	Miss Watson
Carey Fernald	Margaret Anglin

The entire action of the comedy takes place in a room of an ancient farmstead in Yorkshire, which has been selected by David Lowe for his workshop on account of its quiet, he being a man of forty, who has devoted his life to writing. His works have impressed a young woman named Carey Fernald, who, under Lowe's influence, has written a remarkable history. Lowe reads this and is impressed. Upon hearing that Carey Fernald is an orphan and as poor as a church mouse, he engages her as secretary, under the idea that young Fernald is a man. The privacy of his workshop has been intruded upon by a married brother and his wife, also by a maiden aunt, and havoc is made of his work through their passion for tidying up, some manuscripts being destroyed and other damage being caused. Shortly after the abrupt departure of the newly married couple, the aunt and the only other female in the house, the cook, during a very heavy snow storm, young Fernald is announced. This comes right on top of the agreement of the eldest and younger brothers, who have sworn that they would never allow a woman to cross the threshold of the lodge again. But she is there in spite of them, and being of the same virile calibre of mentality as Lowe, the comedy is carried out to an inevitably and happy finale by the adjustment of the differences between them. The dialogue throughout is remarkably good and bright, brilliant in effectiveness and charm, and the situations are amusing and unforced.

The new play was acted with splendid spirit throughout, and the excellence of the cast added to the effectiveness of the piece. Mr. Miller received a royal greeting upon his return to the local stage after an absence of nearly two seasons and played delightfully, his comedy work being in his happiest vein. He made every point tell and richly deserved the success. It was a great step for Miss Anglin to take from the emotional role of Zira to the lighter and daintier Carey, but the versatility which she displayed was remarkable, and the success was all the greater for the contrast. Mrs. Whiffen and all the others of the cast were in capital characters and the piece was as effectively played as if it had run for an entire season instead of going on for the last week of this year preparatory to its production in New York next year. The only occasion for regret was the absence of the two authors, who are in Europe on business connected with the production of another new play from their pens by Martin Harvey.

Fashionable playgoers also were attracted to Brookline, where Ben Greet and his Woodland Players gave a couple of performances for charity. The list of patronesses included Mrs. Jack Gardner and all the Four Hundred, and as the beneficiaries were two fashionable ladies, St. Monica's Home for Colored Women and Children and the Massachusetts Infant Asylum, the list of playgoers looked like a section from the Blue Book. On account of a rainstorm, the performances were given in Jordan Hall, instead of outdoors. The play for the afternoon was *As You Like It*, and for the evening *The Tempest*, which will be repeated to-morrow afternoon, the season closing with *Midsummer Night's Dream*.

It was a fortunate choice for the Castle Square to take *The Jilt* as the first offering of the dramatic season of the stock company, for Bostonians well remember the big hit which Dion Boucicault made here when he first produced that play at the old Museum. That was his last great success at that house, where he had played so many times, and oldtimers were delighted to have a chance to see the piece again. It was splendidly acted by the newer stock company and stood the test of revival splendidly. There was much enthusiasm for the leading members of the stock company and every indication that a hearty welcome awaits those who return in September.

The new stock company at the Empire had its biggest test thus far in the presentation of Mrs. Dane's *Defence to-day* and it stood it very well. Katherine Grey made a decided personal success in the character of Mrs. Dane, which Bostonians have grown to associate with the name of Margaret Anglin, who, by odd coincidence, happens to be in town at the time of this revival. John Craig, who has been made to feel decidedly at home in his

new position at this house, was just in his element in Charles H. Johnson's old domain. Under his management the theatre has been transformed into a place of great interest and there has been a big boom in the number of the local stage at the theatre, which is the last stage of the season. Under his management the theatre has been transformed into a place of great interest and there has been a big boom in the number of the local stage at the theatre, which is the last stage of the season.

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ST. LOUIS.

Summer Season in Full Swing—Hilton Hotel New Play—German Theatre Project.

(Special to The Mirror.)

St. Louis, May 28.

With one exception all of the downtown houses closed Saturday night, and the summer season is on once more, apparently more vigorous than ever. Open air theatres in St. Louis long ago left the domain of luxury; they are properly regarded as necessities. Audiences are short of the same general make-up as those of the regular houses, and no reason save that of custom is against the proposition that they be reported in the same way. We have not arrived at the point where the presence of social leaders at the summer theatres is noted in the newspapers, but it is not because society reporters would rebel against the conclusion; rather because so enterprising city editor has as yet concluded to make the summer theatre attendance a source of the most varied and entertaining news during the silly season. All this may change now that at least one St. Louis summer playhouse has gone into the "producing" line—the Suburban, where on June 3 Milton Kable's American comedy-drama, "The Whirlwind's Harvest," is to be put on for the first time on any stage, with all the scenery, costumes and accessories specially built, designed and provided by the Lyric Amusement Company. Jacob Oppenheimer, president. If they'll just let Jacob alone he will very soon be the "Summer Shakespear of the West," as indeed he may be, whether they let him alone or not.

Last night Delmar Garden started its mid-year stunt with The Isle of Champagne, not heard here since Thomas Q. Scudamore had the part of King Pommery, now taken by John K. Young, leading comedian. Frank Kunkworth is the leading tenor, and prominent in the new company are William H. West, William Riley Hatch, Arthur Conrad, T. J. Penfold, W. J. Jorgensen, F. Quinn, J. Rogers, Cecilia Rhoda, Jeannette Opie, Stella Tracy, Pearl Revare and May Bishop. The first performance drew a big crowd, and if the initial fervor is maintained a profitable season will result. There is much competition this year and the public seems to be in a rather discriminating mood, which can easily result in placing the business where the best value is accorded.

Love and Law, a much better comedy-drama by Milton Nobles than his From Sire to Son, because the action is more compressed and the comedy more comprehensible, is the Suburban's venture this week. A steady increase in attendance was noted from night to night at the Northwestern resort, and the management is making liberal and intelligent effort to keep up this gait. Love and Law is written more closely around the special talents of the principals, the Hitts of Mrs. Nobles and the Felix O'Fall of Mr. Nobles; but the play will not obscure the talents of their support. The leading woman, Lila Leigh, is nicely bestowed as Helen Montague, an English woman of wealth; and regret is general that Walter Edwards cannot appear in a red shirt and a belt full of pistols, as was the case with his Sheriff Cadwalader, in From Sire to Son. This time he is an English baronet, quite a transformation, but still replete with histrionic opportunity. Pearl Landers, the comedienne, is making many friends, as are Hancha Blochhoff and Amy Williams. All the scenery is new and worked well at the opening.

Torrid voluptuous stunts are still extant at West End Heights, where Camille, with the ample Ethel Fuller in the title-part, is the current essay. Arthur Dudley Hall is credited with the translation of the Camille version employed by Miss Fuller. Frederic Burt plays Armand; George Olmi is the father of the misguided youth, and the other parts are made to stand around very well. The management has inaugurated a voting contest to decide the remaining repertoire; also stage receptions on Thursdays; all of which will help some.

Martin Van Bergen, baritone, is singing at the Alps this week. Small of years and stature, he yet has a big voice, much surprise being expressed that one so young and diminutive should be so largely gifted. Director Rosenbecker is putting up fine orchestral programmes; the Alps is more easily reached, now that many street obstructions are out of the way, and fashionable dinner parties on the piazzas and dining halls are the nightly rule. Manager Harry J. Walker is rapidly filling his list of soloists for the remainder of the season.

Band concerts, than which there can be few better, are the rule at the Forest Park Highlands, where the great Mexican Band, under the direction of Captain Payen, is concluding its engagement. Locally there has grown up a cultured taste in military concert band judgment, and next to the Garde Republicaine Band, of Paris; the Coldstream Guards Band, of London; the Banda Roma, and Sousa's, Captain Payen's men are remembered and now rewarded as prime public favorites. To hear them play "La Golondrina" and "La Paloma" is part of a liberal education. Manager Russell, who closed the Imperial last Saturday night with our own Oscar Dane's amplified East Lynne, is well pleased with the results of the year, which was one of the most profitable and otherwise advantageous on record.

The German theatre movement is growing apace; \$75,000 is wanted by the projectors of the scheme to build a separate theatre for the exploitation of the German muse by a stock company, and over half of this amount is already subscribed. The projectors are halting between two propositions: either to buy a downtown house outright or to build one by remodeling a suitable structure located near the centre of the German play-supporting population. Stock subscriptions range from \$10 to \$1,000. E. L. Pretorius and John Schroers, of the Westliche Post, having each subscribed the latter figure. The richest of our German-American fellow-citizens are still to be heard from, but there is ample assurance that they will not remain laggards in this laudable enterprise.

Manager Garen will keep Havlin's closed just long enough to permit him to chase the applause echoes and other things out of his gallery. It is not expected that the house will be dark longer than a dozen weeks. Indications are that the first-class houses will not be far behind in this attempt to make the summer joint-laborer with the winter.

At Mannion's, the South Broadway resort near Jefferson Barracks, the headliner is the Great Martynne, electric spectacular dancer. The Maginleys, acrobats; Palmer and Johnson, whistlers; Mariotta, musical artist, and the Brothers Gloom, European gymnasts, are the features.

The deluge of San Francisco horror pictures has ceased, the exhibitors having folded their films like Arabs and silently stolen away.

When Booker Washington, the eminent negro educator, lectured here a few weeks ago at the Odessa, the odium, it is said, resented the coming of "niggers and white folks that come to listen to a nigger." The next use of the Odessa was made by the Amphion Club, whose excellent concert has already been mentioned in these dispatches. The Odessa's ushers, a particularly incompetent and impolite outfit, did not turn up, and the young men of the Amphion had to delay their concert until they had scouted their friends. Secretary W. A. Grobeck and Messrs. T. D. Price, J. W. Jump, W. J. Edwards and Sam Jacks so distinguished themselves for urbanity and propriety on that occasion that the seating of audiences next year is likely to be confined to them, to the exclusion of the useless house attendants. A very pretty innovation ought to result.

Edward S. Abeles, one of the more successful of the younger actors emanating from this city, has been chosen to star in a new play, a dramatization of George Barr McCutcheon's Brewster's Millions, by Sidney Rosenfeld. Thompson and Dundy, promoters of Luna Park and the New York Hippodrome, are to produce the play for the new star.

Amelia Bingham is due in St. Louis this week and has engaged a suite at Hotel Washington. She goes into rehearsal at the Suburban next week and will bring Florence Fischer, a young New York society woman who wants to try the summer stage in St. Louis; Sadie Bruno and Morris McLaugh, the latter a Chicago Bush Temple comedian. With these and the Suburban stock company, Miss Bingham begins her four weeks' stay at the Northwestern resort in A Modern Magdalen. The Friday Mrs. Johnson, The Climbers and Madame Sans Gene follow. Much local interest is evinced in Miss Bingham's coming. Kealey and Shannon come later in The Moth and the Flame, and Her Lord and Master.

The People's Stock company of Chicago, Yiddish players, are at the Gayety. The bills are Gavriel, The Jewish Kien, Ben Jacob, and The Jewish Rumanian.

Among the miscellaneous attractions to be seen at Forest Park Highlands this week are: Mlle. Valletta and her trained wild animals, the Sisters Macarte, musicians and posture artists; Martini and Maximilian, comedy conjurers; John Birch, hat specialist; Hedrix and Prescott, dancers; Fredo and Dare, musical artists, and the Melba Ladies' Quartette (for the first time here).

As all the local houses have been accounted for and the Standard holds over another week with vaudeville, I will mention Herr Leo Reichenbach's bill in this relation: The Merry Maidens Burlesquers, presenting The Maid and the Mule; Sam Rice, Agnes Maher (wife of the well-known fighter, Peter Maher), Charles and Fanny Van, the Ferrell Brothers and others, including the comedians Billy Spencer, George Johnson and Charles Van Keep.

RICHARD SPANER.

WASHINGTON.

Still Waters Run Deep—The Adventures of Lady Ursula—Six Hopkins—Notes.

(Special to The Mirror.)

WASHINGTON, May 28.

As John Midway in Tom Taylor's standard old English comedy, Still Waters Run Deep, which is the offering at the Columbia Theatre this week, Guy Standing is prominently successful, giving a strongly drawn characterization that wins the approval of a large opening in a continuation of a season that has been extremely good. The company is at its best, pronounced recognition being given the work of Hall McAllister as Captain Hawkeye, W. H. Crompton as Mr. Potter, Jefferys Lewis as Mrs. Hector Sternhold, and Dorothy Hammond as Mrs. Midway.

The Adventures of Lady Ursula, so capably presented at the Belasco Theatre to-night by the Odette Tyler Stock company, establishes this organization more firmly than ever as a favorite. Odette Tyler personally makes a substantial success in the leading role, which is particularly suited to her comedy talents. Wilson Melrose presents Sir George Sylvester with distinct credit. Christopher, Jr., is next week's bill.

Rose Melville in Six Hopkins brings the regular season at the Academy of Music to a close this week. To-night's opening is an excellent one for the popular star and play. Commencing on June 4, Ernest Hogan's Rufus Rastus musical comedy company opens for a week or longer.

An important engagement is the return appearance of Sarah Bernhardt, June 5, at the Belasco Theatre in a great bill, which includes the second act of L'Aiglon, third act of Camille, second act of Hamlet and the third act of From Front.

The musical event of the past week was the concert of the Lella Leibermann College of Pianists, with twenty pupils—forty hands—in one of the best of classical programmes, which drew an overwhelming audience to the big ballroom of the New Willard last Tuesday night. The William Tell overture was the big feature, which was given with full band orchestration by the pianos alone, with a marvel of strength in execution and precision of movement.

Morgan A. Sherwood, who yearly gets up the Cora B. Shreve May Ball Spectacles, gave a noteworthy elaborate dressing to a new fairy story, The Princess May's Lawn Fete, which, presented by this noted Washington dancing academy, was a big success. The National Theatre for three nights was crowded to the doors.

Amateur opera by the students of the Katie V. Wilson-Greene School commenced the week at the New National to a crowded house, in a clever presentation of The Bohemian Girl. Il Trovatore and Chimes of Normandy are slated for presentation during the week.

Percy F. Leach, stage director of the Nixon and Zimmermann Opera company in The Office Boy, is now the stage-manager of the Guy Standing Stock company at the Columbia Theatre. This is Mr. Leach's fifth season at this house.

Luna Park opens to-day, with crowds going every way.

The big Masonic festival has just concluded at Convention Hall, after a week of extraordinary results, to further completion of the new Masonic Temple. One of the most successful nights was "Actors' Night," Tuesday, under the direction of Joseph E. Luckett, when the following programme was offered: Charles B. Hanford, assisted by Marie Drofah, Frank Henning and others in The Old Guard, R. D. McLean and Charles B. Hanford in the quarrel scene from Julius Caesar, Lloyd Wrightson the singer in the prologue of I Pagliacci, Guy Standing and the Columbia Stock company in the second act of The Duke of Killiecrankie,

Edna Davenport and Stella Rocamora in vocalism, with added selections from Sol Minster's Columbia Theatre orchestra.

Gentry Brothers' combined shows are here for a week, opening to-day at Broadway, fifteenth and U Streets, Northwest.

JOHN T. WATSON.

BALTIMORE.

Musical Comedy at The Lyric—Summer Attractions Open—Notes.

(Special to The Mirror.)

BALTIMORE, May 28.

The musical comedy San Toy was presented at the Lyric this evening, under the personal direction of John C. Fisher. The opera is well sung and staged, having the picturesque, the graceful and the atmosphere of real musical comedy. In the cast are Ella Snyder, Agnes Finlay, Gertrude Douglas, May Bouton, Edna Donahue, George E. Mack, Alden MacLuskie, W. L. Romaine, Fred Huntley and Edward Begley. The sextette of little wives and the "Domino Rouge" dancers are seen in a new Chinese specialty, which is very effective and pretty. Next week, The Silver Slipper.

The Thalia Theatre (Yiddish) company, of New York, headed by the gifted players David Kessler and Samuel Tornberg, make their appearance in this city at the Auditorium, beginning Tuesday evening, and playing also Wednesday matinee and night, presenting God, Man and the Devil, The Russian Jew in America, and Manasse. Mr. Kessler and Mr. Tornberg portray some very interesting types of character during these plays and are supported by the entire cast which has appeared in New York.

Ernest Hogan is seen this week at the Holiday Street in the amusing and interesting farce, Rufus Rastus.

The Dainty Duchess Extravaganza company is entertaining at the Gayety. The cast includes the Four Carrolls, Richard Anderson and Sadie Leonard, the Baltimore favorites, and a competent company of comedy creators. The Runaway Girls follow.

As the closing attraction at Blaney's, in a Woman's Power is presented, with True S. James and Louise Ripley in the leading roles.

The Casino at Electric Park had an auspicious opening this evening. The B. F. Keith booking agency will have charge of the attractions presented. The bill to-night is headed by Toby Claude, the comedienne and vocalist, others being Green and Warner, in a clever specialty; Klein, Ott Brothers and Nicholson, with a musical act; Raymond and Caverly, German comedians; Seymour and Hill, comedy acrobats, and Christie and Willis, eccentric jugglers. In addition to the vaudeville features there are numerous open air attractions which are free. These include Woolfing's stallions and dogs, the marvelous Rooge, in sensational high-wire performances; automobile and motor-cycle races, baseball games, lawn tennis contests, swimming races, and Paine's fireworks.

HAROLD RUTLEDGE.

PITTSBURGH.

Regular Season Nearing Its End—Summer Parks Opening—Gossip.

(Special to The Mirror.)

PITTSBURGH, May 28.

The regular season of the playhouses is nearing its end; three have closed, and another one closes this week. The people are now seeking outdoor amusements, and the parks are therefore reaping the harvest.

The Bijou has The Factory Girl, with Caroline May in the title role, supported by an adequate company. Rose Melville plays her annual engagement at this house in Six Hopkins next week.

At the Nixon, Richard Carle and company in The Mayor of Tokio are seen for the first time in this city to-night. The Clamman comes next week and will close the season.

Buster Brown, with Master Gabriel and a large company, began the second and last week of its engagement to-night, and the season of both this play and theatre will end on Saturday night.

This is the last week of the season of the Gayety, where The Golden Crook plays a return engagement.

The Drummer Boy of Shiloh will be given at the Bijou during the week of June 11, for the benefit of Post No. 3, G. A. R.

On Saturday night Sarah Bernhardt and her company will be seen in one act of each of the following plays: Hamlet, L'Aiglon, From Front and Camille. The scale of prices is just double that of her former visit, but notwithstanding this fact the advance sale at the Belasco is very large.

Banda Roma remains another week at Luna Park, where it was greatly enjoyed by enormous crowds last week. Hill and Silvery and the chief outdoor attractions are re-engaged for another week.

Dream City, located on the outskirts of the eastern part of the city, will inaugurate its season on Decoration Day and offers many alluring attractions.

The Nixon's season of light opera will open June 18, under the management of Thomas F. Kirk, Jr., and Robin Hood will be the bill. The scale of prices will range from twenty-five to seventy-five cents.

James Kenny, who has been in charge of the box-office at the Grand for a number of seasons, was married last week. He is one of the most efficient men in his line here and his many friends wish him much happiness.

ALBERT S. L. HEWES.

OLD DOORKEEPER RETIRES.

Charles A. Bailey, doorkeeper at the Empire Theatre, retired Saturday night after the performance of Peter Pan. Mr. Bailey became doorkeeper at the Empire when it was dedicated, on January 25, 1893, and for eight years before he had held a similar position at the Fifth Avenue Theatre. He has also been deputy collector attached to the Custom House for many years and intends to devote himself solely to his Federal position hereafter. A handsome silver loving cup was presented him by Maude Adams and her company and the staff of the Empire on his retirement.

LIONEL BARRYMORE TO QUIT.

It is reported that Lionel Barrymore intends to quit the stage and devote himself to art. He will study in Paris for the next year and then return to New York to take up work at his new profession.

NANCE O'NEILL BANKRUPT.

Nance O'Neill took the poor debtor's oath at the Pemberton Square Court in Boston on May 22. She lost heavily in the San Francisco fire, nearly everything she owned in scenery, costumes and stage effects being destroyed. Her step was unavoidable, she says.

CINCINNATI.

All Theatres Closed for the Season—Summer Parks Opened—Notes.

(Special to The Mirror.)

CINCINNATI, May 28.

AT THE THEATRES

Savoy—The Girl Patsy.

Play in four acts, by Jane Maudlin Feigl. Produced May 26.

Noel Heritage..... Edwin Brandt
John Clifford..... Frederick Watson
John Williams..... W. Clinton Hamilton
James M. White..... John Morris
Alvin Sanders..... Robert Wagner
Edith..... John Sutherland
Watson..... Melville Alexander
Thompson..... M. E. Reddy
Brady..... Clifford May
O'Reilly..... S. Knowles
Mrs. Heritage..... Rosalie De Vaux
Miss Patricia Clifford..... Grace Cahill
Mrs. Muscwhite..... Marie Haynes
Miss Prichett..... Alice Knowland
Placide..... Olive Heinke
Patsy..... Mary Ryan

Sordid villainy, jealousy, pride and innocence form the theme of Mrs. Feigl's latest play, which may achieve the popularity of her former successes if some judicious revisions be made. The story is interesting and the characters are all well drawn, but there are several important incidents left unexplained, so that the play has an air of incompleteness. There is not a strong enough contrast between virtue and vice to make the moral strike home to the average audience. So fault is to be found with the dialogue, nor with the sequence of action.

The girl Patsy is the supposed niece of Mrs. Muscwhite, and is being cared for by this woman, though the expense of her support is borne by the county. At the opening of the play it is learned that Patsy is really the daughter of Judge Clifford, and that the girl known as Patricia Clifford is a changeling, usurping the place of the young artist of excellent family but with little money, is engaged to Patricia, a circumstance brought about by his astute and worldly wise mother. Noel Meets Patsy and is struck with her beauty. He makes several sketches of her and engages her as his model, thereby arousing the jealousy of his fiancée. As time passes he becomes more and more interested in the pauper girl, and fills his notebook with sketches of her. John Williams, Patricia's groom, who is in love with Patricia and her money, bribes the French maid, Placide, to steal the notebook, intending to use it as a means of gaining Patricia's confidence and perhaps forcing her to marry him. Patsy is given a place as housemaid in Judge Clifford's home, partly at the solicitation of Noel, who refuses to give up his interest in the girl even at the risk of incurring the anger of both his mother and Patricia. The notebook proves a successful weapon in the hands of Williams. In the third act, following a rehearsal of the wedding ceremony, the groom and Patricia elope, carrying off Patricia's jewels. Patsy learns from the drunken, half-witted Jasper Muscwhite that she is really Judge Clifford's daughter. For the sake of Noel, who she believes loves Patricia, she agrees not to tell the Judge. Patricia's flight is discovered just a few minutes before the time set for the wedding ceremony. Patsy then compels Mrs. Muscwhite to tell her true story. The Judge has already noticed a resemblance between Patsy and his dead wife and is ready to believe it. He welcomes the girl as his daughter, and when Noel declares his love for her and asks to marry her the Judge readily gives her to the young man whom she loves.

The piece was generally well performed, though there was some raggedness in the work of one or two of the characters. Mary Ryan made an attractive Patsy, though she played the role in the conventional leading ingenue manner, with misplaced emphasis and exaggerated infection. Her work in the last part of the third act and in most of the fourth was well done, however, and deserved the applause it received. Rosalie De Vaux as Mrs. Heritage had a difficult role to play and deserves much praise for the skill and intelligence shown. She succeeded in giving the impression of age while in appearance she seemed as young as her son, a requirement of the character, which was that of a society woman trying to appear at her prime. She read her lines generally well, though she, too, was guilty of misplaced emphasis. Grace Cahill as Patricia was conventional and not particularly convincing. Marie Haynes as Mrs. Muscwhite played the heavy role fairly well, though in the lighter scenes her comedy work was unsatisfactory. Alice Knowland made an excellent though grotesque old maid of Miss Prichett. Olive Heinke Briscoe as Placide, the French maid, put a wealth of energy into the part and made the character vital in every feature. Her delivery was good, though her French might have been better pronounced.

Edwin Brandt as Noel Heritage was the conventional juvenile leading man. Going his work conscientiously but without any particular merit. The character is one of the weakest in the play, and its opportunities for original acting are few. Frederick Watson as Judge Clifford did very well, though he gave but little indication of being a wealthy man. His heroic or pathetic lines were spoken insincerely and lost their effect thereby. W. Clinton Hamilton as John Williams, the groom, gave the part a certain prominence, but failed to make the most of the unusual opportunities it offered. John Morris did some extremely good character acting in the role of Jasper Muscwhite, the hair-lipped drunkard, and made the part worth remembering. Robert Wagner as Alvin Sanders played the silly country boy in the usual fashion. John Sutherland did good work as Judson, the butler. Melville Alexander failed to give a realistic spirit to Watson, the Bowers-bred footman, and exaggerated his dialect beyond the realms of fiction. M. E. Reddy was satisfactory as Thompson, another footman. The other two characters were without consequence.

The piece is well mounted, and some of the effects, when properly managed, will add considerably to the value of the play. But a good deal of revision will be necessary before the piece can be counted in the same rank as Texas, the author's other drama, or even before it will attract much attention in the smaller cities.

American—Black Patti Troubadours.

Black Patti with a good company of colored singers and comedians was the attraction at the American Theatre last week and drew large audiences throughout the week. Besides Sissieretta Jones, whose nickname gives the title to the company, John Rucker received a large amount of the applause for his peculiar style of comedy. The programme consisted of a musical comedy entitled Looney Dreamland, a condensed version of Pinocchio, and specialties by J. Turner Wall and Vincent Bradley, the Frolopinga. Perrin and Willie, Harry Kerton and John Rucker, and plantation melodies by several members of the company. A buck and wing dancing contest for amateurs was held on Wednesday night, and a cake-walking contest on Thursday and Friday nights. This week, Old Lavender.

At Other Playhouses.

EMPIRE.—Peter Pan reached its 250th performance last Saturday night. June 9 is the date for closing.

MAJESTIC.—De Wolf Hopper's engagement in Happyland will end on June 2.

TRIALIA.—Old Isaacs from the Bowery was favorably received last week. This week's attraction, At Cripple Creek.

FOURTEENTH STREET.—Old Lavender, with Edward Harrigan and Annie Yeomans in the roles they played nearly a decade ago, was the attraction here last week. This week, Theodore Drury Grand Opera company in Aida and Carmen.

GRAND OPERA HOUSE.—The Cansman began a two weeks' engagement here on May 21.

STAR.—At Cripple Creek drew good audiences last week. The cast was as follows: Joe Mayfield, Lloyd A. Sabine; Martin Mason, J. Wil-

son Dwyer; Manuel Alvarez, Collis Vaux; Wakelsh, Jesse Hale; Ben White, B. Scott Dudley; Reginald Harwood, Judson Langhill; Ann Marbury, Maude Scott; Bill Gordon, Daley Vaux; Little Totto, Mabel Shaw; Maggie Mason, Millicent Evans. Miss Evans' work as Maggie Mason was particularly enjoyable, and she deserved all the applause she received. The entire company was unusually good, and the well-known play was given an entirely satisfactory presentation. This week, Nell Burgess in The County Fair.

MANHATTAN.—Helaine Hadley in East Lynne, assisted by a capable company, was last week's attraction. This week, Escaped from Sing Sing.

HARLEM OPERA HOUSE.—Under the Red Robe was last week's offering by the stock company. W. J. Kelly appearing as Gil De Borsault and Dorothy Donnelly as Rene De Cocheval. This week, David Garrick.

WEST END.—The Byrne Brothers in the perennial Eight Bells drew good houses last week. This week's attraction, The Russell Brothers in The Great Jewel Mystery.

FIELDS.—Mr. Hopkinson closed Saturday night after eight weeks here, and the house will remain dark until Fall.

LYRIC.—Arnold Daly closed his season in Arms and the Man and How He Lied to Her Husband Saturday night. Last night Henry E. Dixey in The Man on the Box began a limited engagement here. A professional matinee was given by Arnold Daly's company on May 22.

NEW YORK.—The Gingerbread Man closed a fairly successful engagement here Saturday night. Last night His Honor the Mayor was seen for the first time in New York.

ACADEMY OF MUSIC.—Andrew Mack in The Way to Kenmare closed Saturday night after two weeks of good business. This week Botham and Marlowe begin their season at popular prices, opening last night in Romeo and Juliet, which will be the bill for the first week.

NEW AMSTERDAM.—The Free Lance ended its engagement here and its season on Saturday night. The theatre will be dark for the rest of the season.

LYCEUM.—The Lion and the Mouse ended its twenty-seventh week last Saturday night. Grace Ellison was out of the cast for several performances, her role being played by Josephine Lovett. George Fawcett has replaced Edmund Bross as John Burdett Ryder; William Courtney, Richard Bennett as Jefferson Ryder, and Ida Darling, Margaret St. John as Mrs. John Burdett Ryder.

MANHATTAN.—Charles's Aunt ended its tenth and last week here Saturday night, the house closing for the season, Harrison Grey Fiske's lease of the theatre ending on that day.

BROADWAY.—David Warfield began his thirty-ninth and last week here in The Music Master on May 28. The theatre will close for the season next Saturday night.

BROADWAY.—This theatre will close for the season next Saturday night, when The Vanderbilt Cup will end its twentieth week.

PROCTOR'S FIFTH AVENUE.—We Uns of Tennessee was the offering last week, and the home play made a strong appeal to those who like to have their emotions worked upon. Isabelle Evenson, Agnes Scott, Louise Randolph, Gerald Griffin, A. H. Van Buren, George Howell, Wallace Eskine, Robert Cummings, Rosalie Lea Lettina and Robert L. Hill were in the cast. The olio included Hoey and Lee, Mattie Lockette and Marceline. This week (last of the season), The Fatal Wedding.

PROCTOR'S 125TH STREET.—The Fatal Wedding, with Beatrice Morgan and Paul McAllister in the leading roles drew large houses. William Norton made a hit as Robert Curtis, and Olive McVine and Madeline Clark alternated in the part of the "Little Mother." Isotta Jewel, Joseph Daley and Mathilde Dushon were also prominent in the cast. The vaudeville embraced acts by Carroll Johnson, Leo Carrillo and Aera. This week, A Young Wife.

JOHN WATSON'S.—Stella Mayhew replaced Marie Dressler last evening and she proved more than equal to the task imposed upon her. Miss Mayhew has talent, energy, an abundance of animal spirits and just the temperament for the sort of work she is called upon to do at this little house of mirth and melody, which will remain open until further notice.

HUNSON.—Man and Superman closed at this house on Saturday night and the theatre will remain dark until Fall.

DE RESKE-DUSS SUIT UP.

Bandmaster John S. Dusa, through his counsel, Charles O. Mass, asked Supreme Court Justice Leventritt last week to vacate an order for examination before trial in an action brought against him by Edouard de Reske, to recover \$20,000 for an alleged breach of contract for a concert tour in 1905.

The singer says he entered into a contract with the manager of the Dusa Orchestra on Oct. 1, 1903, for a five weeks' tour, in which he was to appear twenty times at \$1,000 for each appearance. The tour was abandoned. Dusa denies his liability. The trial is scheduled for next month. Justice Leventritt reserved his decision on the motion.

ABINGTON-FERNANDEZ WEDDING.

The marriage of Bijou Fernandez and William Leffer Abington is announced to take place to-day (Tuesday) at Calvary Baptist Church, on Fifty-seventh Street near Seventh Avenue. Amelia Bingham is to be matron of honor; Louise Calloway, maid of honor; Charles Richman, best man, and Vincent Serrano, Wilton Lackaye, Ernest Lawford, De Wolf Hopper, and Augustus Barrett, ushers.

CHANGE OF HEADQUARTERS.

On Thursday of this week, May 31, the office of Harrison Grey Fiske will be removed from the Manhattan Theatre to 12 West Fortieth Street, near Fifth Avenue, where all communications relating to Mrs. Fiske and the Manhattan company and Bertha Kalich should be addressed.

PLANS OF MANAGERS.

May Irwin will appear at the Bijou Theatre next Winter in a new play which is being written for her by George V. Hobart. A title has not yet been selected for the play, but Miss Irwin is to appear as a society leader with a fondness for bridge whist. There will be no chorus.

David Belasco will send David Warfield and The Music Master to the Pacific Coast next Fall, after a short engagement at the Bijou Theatre.

S. E. Arnold is looking for next season's new musical farce-comedy, Will-o'-Wisp, in which Virginia Lee Pelletier will be featured.

Mason Peters and William H. Gray have purchased the rights and all the properties of It Happened in Kordland, and will send the piece on a long tour next season.

COMPANIES CLOSING.

Chauncey Olcott in Edmund Burke, at Saratoga, N. Y., on June 2.

The Sambo Girl, at Cohoes, N. Y., on May 19.

The Free Lance, at New York city, on May 26.

Mr. Hopkinson, at New York city, on May 28.

Wilton Lackaye, on May 19.

Man and Superman, at New York city, on May 26.

El Henry's Minstrels, at Benton Harbor, Mich., on May 31, after a season of forty-two weeks.

Ben Hendricks in Ole Olson, at Joliet, Ill., on May 16.

NEW ZEALAND THEATRICALS.

Williamson's Repertoire Opera Company—Tittell Brune—Shaded the Seller.

(Special Correspondence of The Mirror.)

WELLINGTON, April 11.

J. C. Williamson's Repertoire Opera Company commences a tour of New Zealand at the Wellington Opera House on the 14th inst. (Easter Saturday). The Wellington season will extend over eighteen nights, and eight operas will be presented: The Gondoliers, Utopia Limited, Veronique, Princess Ida, The Mikado, The Yeoman of the Guard, Patience, and Iolanthe.

Houtcock and Wombwell's Novel Circus and Menagerie is experiencing a sort of triumphant march through this colony at present. It is one of the funniest shows of its class ever seen here. The Macdonald Dramatic Company has just concluded a very lucrative season at His Majesty's Theatre, Auckland. The combination is due at the Christchurch Royal on Easter Saturday, and the Wellington Opera House on May 6.

Bert Royle, on behalf of J. C. Williamson, has booked a New Zealand tour for William Collier and his company of American players. The tour starts at Dunedin on Sept. 8. Tittell Brune and J. C. Williamson's Dramatic company will commence a tour of New Zealand on Aug. 7 at Dunedin, with a repertoire of new plays, though it is possible L'Alphon and Sunday will be revived.

William Anderson is booking dates in New Zealand as far ahead as 1909.

The Charles Holloway Dramatic company will be at His Majesty's, Dunedin, for Easter week. This company's tour has been a financial success. Several theatrical managers I have spoken to lately anticipate a slump in theatrical business in New Zealand.

It is said that the Great Thurston will play a season in New Zealand after his tour of Japan and India, and before he returns to America.

William Anderson's Shaded the Seller Pantomime company commences a tour of the colony at Dunedin on the 14th. The company is due in Wellington on May 26.

J. C. Williamson has decided to send his Royal Comic Opera company on a tour of New Zealand at the end of the year. The tour starts at the Wellington Opera House on Boxing Night.

The business which R. G. Knowles is doing in the North Island is in direct contrast to that done in the South Island. He did not catch on in the South, for what reason it is impossible to say, but since his opening night in Wellington the business done in the North has been first class.

Montgomery's Entertainers are now in the North Island and doing fairly well.

George Stephenson's Musical Comedy company has done good business with the Hill-Birch opera, A Moorish Maid. The version they play is almost new, as the piece has been virtually rewritten. Some of the music in the piece is really above opera house.

The John F. Sheridan Musical Comedy company has done fairly well on the overland tour to Auckland, where they open on Saturday with The Earl and the Girl.

The Black Family are still on the West Coast of the South Island. They leave on the 24th for the South Sea Islands, after which they exploit the Commonwealth.

While in Wellington R. G. Knowles was told that on his way to Nelson he might, with a bit of luck, see the only fish that has, as far as is known by young trout, ever been protected by Parliament. He is called Pecos Jack, and his hunting ground is the French Pass, not far from Nelson. R. G. K. advised his friends not to try and get any fish yarns onto him, because they were only wasting time. While on the steamer he was again told about this wonderful member of the fishy tribe. After a little talk with Mrs. K. he decided to get his cameras charged on the off chance. While speaking to Mr. K. on the railway station last Saturday, just before he started on his overland tour of the North Island, he told me that he did not know whether "Jack" knew he was coming along, but he was on his best behavior while the steamer was going through the French Pass, the result being that he asserts he has got one of the finest sets of pictures that has ever been thrown on a screen. He intends showing them in Australia, America and England.

Madame Dolores is due in New Zealand about October. The picture show, Living London, has been raking in the money since the tour started some weeks ago. Andrew Black, the Scots hawker, commences a tour of New Zealand at Dunedin next month. ANDREW SMART.

THE STOCK COMPANIES.

Franklin George has been engaged for the summer season with the Holden Stock company, Detroit.

The stock company engaged through Colonel T. Allison Brown for the Coliseum Theatre, Cleveland, O., includes Percy Winter, W. H. Paece, Lena Merville, Lucille Spencey, Richard Webster, Florine Arnold, Robert Bailey, Agnes Everett, Nan Davis, G. A. Linderman, Charles Eldridge, Russell Bassett, Fred C. House, and Walter Lewis.

The Mabel Paige company, under the management of H. W. Willard, opened its second summer engagement at Phoenix Park Theatre, Jacksonville, Fla., on May 17. The roster includes Mabel Paige, Harry Allen, Helen Aubrey, Willis H. Davis, Drury Midgley, Earl F. Adams, Marion Howze, and Caroline De Vero. Louis Grunthal is musical director.

Fritz Adams has been engaged as leading man with the stock company at Thunderbolt Casino, Savannah, Ga., opening on May 14.

The roster of the Poli Stock company at Bridgeport, Conn., includes Gertrude Shipman, Lawrence E. McGill, Jessie E. Fringle, Everett Butterfield, Richard Croft, Harry Langdon, Margaret Hagen, Dorothy Lamb, William O'Neil, Alice Warwick, Alfred Bidwell, Lucius Fairchild, Harold Chase, James Wilson, W. F. Canfield, and Daniel F. Lawlor.

Sydney Alwinorth has gone to Cleveland, O., to join the Euclid Avenue Opera House Stock company.

The Poli Stock company at Worcester, Mass., opened fifteen weeks' season on May 21 with We Are King. The company is headed by Daniel E. Ryan and includes Alice Fleming, F. A. Yelvington, William Bowen, Wilton Day, Harry C. Brown, Pearl Abbott, and Phyllis Gilmore.

Percy F. Leach, stage director of The Office Boy, has been engaged as stage-manager of the Guy Standing Stock company, at the Columbia Theatre, Washington, D. C., for the summer season.

Harry O. Andrews has been engaged as stage director for the Burke Stock company, Fall River, Mass.

Lillian Daven has been engaged for the summer season at the Theatre Francaise, Montreal. Next season she will play Madge in Across the Pacific.

J. Moy Bennett has closed his Spring season at the Grand Opera House, New Orleans, and has signed with Lester Lowman and Mortimer Snow for a summer season.

George W. Leslie has just joined the Summer Stock company at the Lyceum Theatre, Rochester, N. Y.

Louise Randolph, who has been playing "seconds" at Proctor's Fifth Avenue Theatre, has been engaged as leading woman for Proctor's Troy company, opening June 4 in Lady Windermere's Fan.

ENGAGEMENTS.

James H. Montgomery, by Sullivan, Harris and Woods, to star in The Fiddler next season.

Sears Story, as leading juvenile for The Rollicking Girl next season.

Thomas H. Sedwick, for the role of Sam Groat in Ninety and Nine next season.

LANGDON MCCORMICK.



Photo to Gouffard, N. Y.

Langdon McCormick has just completed a new high grade melodrama for James J. Corbett, in which he believes he has introduced a new phase of detective play. His last season's success included How Hearts Are Broken, which exceeded several box-office records; The House of Mystery, and When the World Sleeps, which is still playing to large business. Mr. McCormick has gained much of his success by constructing plays of heart interest, and not one play has come from his pen which does not contain this element. Among those that he has written may be mentioned Toll Gate Inn, Out of the Fold, In Old Trinity, Hearts Adrift, The Western Girl, Me and Mother, The Hoosier Sheriff and others. Mr. McCormick spends his summers at his home in Michigan, devoting most of his time to out of door painting. He also writes short stories and poems.

THE THEATRE IN SYDNEY.

Theatrical Carnival—Paul Jones—Bland Holt—Dr. Hake's Patient—Tittell Brune.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., AUSTRALIA, April 9.

Easter is once more almost with us, and country folk are already migrating cityward in shoals. Amusement caterers are busy preparing Easter attractions and there are signs of their reaping a rich harvest.

On Saturday last considerably more than 30,000 people patronized the Theatrical Carnival held at the Association Cricket Ground. Theatrical charities will benefit thereby to the tune of about \$5,000.

The revival of the tinseltown Paul Jones has proved very popular at Her Majesty's Theatre, where a feature of the present production is the Radium Ballet. Members of the Royal Comic Opera company were much in evidence at Saturday's charity carnival, and much of the success thereof was due to their unselfish efforts. A special attraction for Easter is to be a six nights' revival of The Cingales.

At the Theatre Royal, William Anderson is closing his long season with a revival of Lady Audley's Secret. Bland Holt opens his Sydney season at this theatre on Easter with a Russo-Japanese war drama entitled Designed in Port Arthur.

Tambo and Tambo, tambourine spinners, have arrived from London and open at Richard's Tivoli Hall to-night. Others in the present programme are Alice Raymond and John Kurkum, Harry Clark's Radium Girls, Martinetti and Groul, the Dancing Gilberts, Bert Danson and the Three Leas.

The Brough-Fleming company has hit the public fancy in Dr. Hake's Patient, and for the Easter holidays announce a short season of revivals of the most popular plays in their repertoire.

At the Palace West's pictures and the Brocians, orchestra and singers, are doing good business. Their present season will run over Easter. The Fatal Wedding is concluding its Melbourne season and will be produced at the Criterion, Sydney, on the 21st.

Martin's Duck Jumping Show is now in its seventeenth week here and running strong.

Wirth's Circus is again in Sydney and opened to a large house on Saturday last. On last Saturday the clever and popular American, Tittell Brune, played Camille to a fine house at Her Majesty's Theatre, Melbourne. Her company has recently been strengthened by the addition of Thomas Kingston, who has returned to Australia under contract to J. C. Williamson.

B. NEWTON DAILY.

AMONG THE DRAMATISTS.

The new play which David Belasco is finishing for Mrs. Louie Carter is said to be entirely unlike anything in which Mrs. Carter has heretofore appeared. There are only half a dozen characters, and the play is said to be a simple story of everyday life.

A Baldwin Sloane has signed a contract with Mason Peters to write a musical comedy for Converse and Peters, to be produced next season.

CUES.

W. Hampden Dougherty, who has been playing in England for several years, has returned to America. He is known professionally as Walter Hampden and is the husband of Mabel Moore.

John La Forge has been engaged to design and execute the memorial window to the late Mrs. G. H. Gilbert, which will be placed in the new Birmingham Reformed Church.

Ola Humphrey, who closed her season in The Little Gray Lady last week, left on Saturday for San Francisco, to sail for Australia on May 31, to become leading woman of J. C. Williamson's Stock company.

Grace Atwell was especially engaged to play Lady Isabel in East Lynne last week at the Metropolitan Theatre, and made an excellent impression by her natural method.

A new theatre with a seating capacity of 1,000 and all modern improvements is being built at McCook, Neb., and will be opened about Aug. 15. A. L. Bixler is the owner and manager.

BORN.

CLARK.—A daughter to Mr. and Mrs. W. T. Clark, on May 14.

MARRIED.

ARTHUR-BROWN.—Lee Arthur and Alice Brown, at New York city, on May 23.

DARTON-CASTLEMAN.—Charles Darton and Maida Castleman, at New York city, on May 24.

DIED.

DE BARRY.—Mrs. Catherine De Barry, at Baltimore, Md., on May 18.

DIETZ.—Harry C. Dietz, at Los Angeles, Cal., on May 4, aged 48 years.

DRUM.—Henry Drum, at Lafayette, Ind., on May 21, aged 28 years.

FOSTER.—John Foster, at New York city, on May 26, aged 75 years.

INSEN.—Henrik Insen, at Christiansa, Norway, on May 28, aged 70 years.

Three hundred and thirty-three letters written by Mrs. Jordan, the actress, to the Duke of

tion of Mike as their mascot for the Elks' Conven-
tion July 10.

254. Pierce Egan. Author of "Life in London."



THIS WEEK'S ATTRACTIONS.

Fisher's.

Louise Montrose and her Auto Girls, Arthur and Mildred Boyland and company, Newell and Niblo, The Lovitts, Orlitta and Taylor, John Le Clair, Charles H. Duncan, Evans Trio, Bowery Quartette, Miles, Lina and Duvalio, Carl Bremer and Buck Dawson, as the Cowboys.

Keith's Union Square.

Cloude Gillinger and company, Emma Carus, the Eight Bedouin Arabs, Charley Case, Brockman, Mack and Belmont, Misses Delmore, Niblo and Bell, Flood Brothers and company, Willie and Edith Hart, Francis Wood, Harry Evans, and Morton and Diamond.

Proctor's Twenty-third Street.

Will M. Creamy and Blanche Dayne, Louis Simon, Grace Gardner and company, Ned W. Burns' new production, Daisyland, Quinlan and Mack, Winona Winters, Camille Trio, Sharp Brothers, Alpha Trio.

Hammerstein's Victoria.

Empire City Quartette, Hope Booth and company, Trizie Frigana, Horace Goldin, Thomas J. Ryan-Richfield company, Eddie Leonard and company, Mr. and Mrs. Jimmie Barry, the Three Mitchels, and the Ellis Nowlin Trio.

Colonial.

Lillian Russell, James J. Corbett and company, Sidney Grant, Dan Burke and his School Girls, Kitabana Troupe, Spook Minstrels, Tyce and Jernon, Farrell-Taylor Trio and Laven and Cross.

Proctor's Fifty-eighth Street.

Charles Leonard Fletcher, Walter Jones and Mabel Hite, Ye Colonial Septette, Cliff Bernac's Circus (second week), Miles Norton and Paul Nicholson, Smith and Campbell, Majestic Trio, Bertina and Brockway and Willie Weston.

Alhambra.

Vesta Tilley, Wilfred Clarke and company, Abbie Mitchell and her Tennessee Students, Eight Allisons, Hoey and Lee, Selma Brants, The Village Choir, Foster and his dog "Mike" and Spaulding.

Hartig and Scamora's.

William F. Hawtrey, assisted by May Tally and John R. Robertson, in The Hanson Cab Man; Kathryn Hayes and Sabel Johnson, the Jack Wilson Trio, Ray Cox, Morton, Temple and Morton, Chris Smith and the Two Johnsons, Theo Julian, and Sylvan and Oneal.

Hippodrome.

A Society Circus (final week) with Marceline, the Bonhair-Gregory Troupe, Five Lecussos, the Four Rianos, the Manello-Marnits Troupe, the Flying Meteors, Woodward's Seals and others.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—James E. Sullivan, who has been successful in musical comedy in New York and London, returned to his native land last week, and was seen in a new sketch called *The Susceptible Dr. Schmale*, written by Charles Horwitz. The scene is laid in a boarding house, at which Dr. Schmale, Col. Flush and Miss Williams, a stenographer, are guests. Dr. Schmale is in love with Miss Williams and Col. Flush is paying attention to the landlady. Dr. Schmale hears that the landlady has fallen in for a fortune of \$40,000, and he transfers his attentions to her at once. Complications ensue and the susceptible physician is forced to return to his first love, while he restores the landlady to her old admirer. A number of amusing incidents are introduced, in which Mr. Sullivan has plenty of opportunity to show his talent for impersonating the eccentric German character. *The Futurity Winner*, which is a very pretentious production, with real horses and special scenery, and Ye Colonial Septette, one of the daintiest acts ever given in vaudeville, were two big numbers that commanded attention. In spite of the fame of some of the performers, the one distinct bit of the bill was scored by Selma Brants, the juggler, who came from Europe only a few weeks ago. She is a slip of a girl, apparently only about eighteen years of age, and the tricks she does are as good as anything in the same line ever done by Cleveland, or any of the other past-masters in the art of juggling. The manner in which Miss Brants moves about the stage is a treat in itself. Every muscle in her little body is in use during her entire act, and the quick and adroit way in which she handles her apparatus is a delight. Watson, Hutchings and Edwards, in the screamingly funny skit, *The Vaudeville Exchange*, and Lew Sully, with his good-natured laugh, scored as they always do. Violet Dale imitated Yvette Guilbert, Fay Templeton, Vesta Victoria, Eddie Foy and Mrs. Fiske, and was applauded. The Three Cartmelles in a singing and dancing turn, and Cadieux, the wire artist, rounded out the bill.

COLONIAL.—Charley Grapewin and Anna Chance, in *The Awakening of Mr. Pipp*, and Will M. Creamy and Blanche Dayne in *Fawn Hall Tonight*, were the stars of a fine bill, and both acts caused unlimited laughter. *The Black Hussars*, a new act put on by Lasky, Rolfe and company, made a strong appeal. There are fourteen people in the act, the opening showing a black drop, through slits in which the ends of various instruments protrude. The unseen players send forth a stirring march, after which the drop is removed and the players, in stunning uniforms, make their appearance. They play a number of popular selections, and wind up with a drum effect that is startling, making as much noise as a full band. The drums are of different sizes and as they are played by experts the result is a storm of applause as the Hussars march off, playing "While the Band Was Playing Dixie." The act is well staged and had been carefully rehearsed by Lewis Hooper. Carlin and Otto have a lot of new parodies which they sang in a very clever way. They have discovered that it is not necessary to assault the ears of their listeners, and they warble in a nice, quiet, confidential way that makes the task of hearing a pleasure instead of an annoyance, as it is in so

many cases. Barnold's dogs and cats, an act new to New York, scored a bit of success and do many clever and amusing tricks. Billy S. Clifford, May Boley and the Folly Girls, Aurie Dagwell, and Couture and Gillette were also in the programme.

PASOR'S.—Frank Bush topped the list, and his admirers turned out in full force. As a reminder of old times, Mr. Bush revived some of the stories he used to tell in the old "variety" days. He even acknowledged that the incident narrated in one of them (the yarn concerning the mule, the pumpkin and the rabbit) happened seventeen years ago. He also added a few new ones, but the audience seemed to go on as well as the novelties. Brown, Harris and Brown were an added attraction, and the work of the quiet comedian was thoroughly enjoyed. Mr. and Mrs. Jimmy Barry had everything their own way in *The Village Cut-Up*. The Bijou Comedy Four have a good singing act, with an abundance of rough comedy, and their antics kept the house in roars. Irene Lee, who has a fancy for wearing trousers, has added two dancing boys to her act, who are billed as "the Candy Kids." There are many kinds of candy and "kids" must have come from one of the "saw" machines in Coney Island. However, the united efforts of the trio made a fairly good impression. Chalk Saunders has an easy manner that makes his sketching very attractive. Others in the bill were Arminta and Burke, who do an uncommonly good dramatic turn with comedy trimmings; Sheppard and Ward, Young and Melville, Topa and Topay, Ed Rogers' illustrated songs and Ben Beyer.

KEITH'S UNION SQUARE.—Katie Barry, with her quaint manner and clever method of singing songs, quite caught the fancy of the patrons in her single specialty. She still sings to "Henry Brown" and wins many accolades with it. W. C. Fields, the original and entertaining comedy juggler, who has been away from vaudeville the entire season, was given a rousing welcome, and his funny poses and grotesque movements brought down the house. He has added several new tricks to his already fine act and they are all as good as the old ones. Bert Leslie and Robert L. Dalley taught the spectators several dozen new slang expressions in *Going Abroad*, in which Mr. Leslie shines as the "tough," and Mr. Dalley does excellent straight comedy. *Head Emery's* dancing interlude scored a hit. Jules and Ella Garrison travestied everything in the legitimate drama superbly in *An Ancient Roman*. The "supers" that assist them are a remarkable crowd. Les Dumonde, especially the violinist, were cheered, and Irving Jones pleased with his latest songs. Charles Prelle and his Talking Dogs; Lillian Ashley, singer and storyteller; Fitzgerald and Trainor, a clever team of dancing comedians, one of whom is a very smart pianist; Cornelia and Eddie, Tanner and Gilbert, Viola and Engel and Shungapavi made up the rest of a good programme.

PROCTOR'S FIFTY-EIGHTH STREET.—Le Domino Rouge (unmasked) was the star attraction, and assisted by her own mandolin orchestra, made a most emphatic hit in her new act. *Se-Hera* billed as coming "direct from the London Empire; the greatest mystery of the age," etc., proved to be a very ordinary "mind reader." She is a very large woman and quite fills an extra large armchair. Her face is covered with a white veil that she does not remove, and the usual blinding performance is gone through with. She adds up figures placed upon a blackboard and does other similar tricks that make a vivid impression upon very simple-minded people. Later her assistant goes through the audience, and *Se-Hera* identifies the articles he selects by means of the vocal code of signals. *Se-Hera* varied her vocal performance by telling certain people that they would get letters soon and that people in whom they were interested were doing well, and so on. The act became very tiresome long before it was finished, as it lacks the snap that characterizes the work of the *Bandits* and the *Fays*. S. Miller Kent in *Just Dorethy*, and Cliff Bernac's Circus were the other features of a bill including Leona Thurber and her Blackbirds, Stinson and Merton, Dan Quinlan and Keller Mack, Edna Laby, and Chester B. Johnson.

ALHAMBRA.—Eddie Foy did double duty last week, as he appeared as the headliner in *Hans and Hans* and also entertained the patrons of *Hammerstein's Victoria*. That Managers Williams and Hammerstein were willing to agree to this arrangement is ample proof of Mr. Foy's popularity. Dan Burke and his School Girls, a new act, were seen for the first time here and made a very favorable impression. Mr. Burke was assisted by Misses Moller and Teller and other young women, and presented a broad act, full of good songs and clever comedy. Shenn and Warren, in their latest skit, *Captain Kidd*, are more amusing than ever. They carry a special scene, showing a rocky coast and a cave in which Captain Kidd has his abode. Mr. Warren is the Captain, and Mr. Shenn a timid Dutchman who has come to collect the balance due on a lot of furniture purchased on the instalment plan. The idea is well worked out, the lines are very funny, and as there is no attempt at gagging the laughs come legitimately and frequently. Ed F. Reynard, with his fine ventriloquist specialty; Fred Ray and company, in *Octette*, the Wotpert Trio, Bertie Fowler and John Le Clair also entertained.

HAMMERSTEIN'S VICTORIA.—Eddie Foy the comedian, and Horace Goldin the illusionist, for a big share of appreciation. Harry Gilfill in his quaint character creation, with his remarkable imitations, scored heavily. Little Gilfill was given an ovation, this being her first regular appearance on Broadway since her recent illness. Miss Gilfill, in singing "Dear Old Dixie," was surrounded by a large company of people who joined in the chorus with a will, and helped to boom the song into popularity. Cherish Simpson won encores for her songs, and her work at the piano was excellent. Tom Brown and Siren Navarro were extremely entertaining in their grotesque specialty and Byron and Langturn. The Onlaw Trio and Milt Wood rounded out the bill.

HURTIG AND SCAMORA'S.—Nan Engleton made her reappearance in vaudeville and scored a hit in a bright sketch. Eddie Leonard sang and danced to the evident delight of his many admirers. Gertrude Reynolds and her Twirle Girls made a pleasing impression, and the acts of the Farrell-Taylor Trio, Morgan and Parsons, Harry Burgoyne, Shannon and Mack, Jennie Parsons and La Moye Brothers were applauded.

HIPPODROME.—A Society Circus, which will end its run this week, was a strong magnet for thousands of playgoers who enjoyed the magnificent spectacle thoroughly.

The Burlesque Houses.

BURLES.—M. M. Thine's *Wine, Women and Song* proved an excellent drawing card last week, and the efforts of Frederick Thine and Burns, Raymond and Clayton, Howe and Scott and Bonta were applauded with great vigor. This week, Clark's *Runaway Girls*.

GOTHAM.—The Gay Morning Glories succeeded in playing to a series of houses that were entirely satisfactory to the management. This week, Bowery Burlesquers.

LONDON.—Frank R. Carr's *Thoroughbreds*, including Niblo and Riley, Mlle. La Tocha, Henry and Francis, and Washburn and Flynn, scored heavily. This week, Broadway Gaiety Girls.

MINER'S BOWERY.—Miner's Americans, including the Breakaway Barlows and May Butler, drew good audiences. This week, the Bohemians.

MINER'S EIGHTH AVENUE.—W. R. Watson's *Burlesquers* provided unusually lively comedy and burlesque. This week (last of the season), Miner's Americans.

AN AMERICAN IDEA IN EUROPE.

The following letter from N. A. Jennings, husband and manager of Edith Helena, will interest all American performers who have played in Europe as well as those who contemplate a foreign tour. Writing from Strasburg, Mr. Jennings says:

"An innovation is about to be tried in one of the variety theatres of Strasburg. Manager and energy reside in a man who in his appearance and energy reminds me strongly of Robert Grau, having made a success of a decent, clean variety theatre in Mannheim. He is going to introduce polite, refined, decent vaudeville to the amusement patrons of this city. He proposes to rigidly cut out all the vulgarity and suggestiveness which now make up such a large part of some of the German variety acts and to enforce the same kind of censorship as that enforced in American vaudeville theatres of the first class. Mr. Hollenberg has taken over the Casino Theatre here for this purpose, and for the opening performance under his management a new bill of exceptional merit will be headed by Edith Helena.

"I propose to cater to the best people of Strasburg," says Mr. Hollenberg; "to give such a clean, good entertainment that respectable persons may attend the theatre and be quite sure that their feelings of decency will not be outraged."

"That such an experiment is badly needed in Strasburg was made very evident to me when I attended a performance given at the Casino Theatre here. Two of the acts—a dance performed by a French couple, and an alleged comic act—were so atrociously vulgar that they would not have been permitted on the stage of the Paris Moulin Rouge in its worst days. These acts were not even redeemed in the slightest degree by cleverness; they were merely unappealingly vile and nasty. The theatre itself is large and beautiful and the audience was large, but not of the best class. Refined people have learned that they will have to submit to exhibitions of filth if they attend the variety theatre, and so they refrain from going there.

And what is true of the Union Theatre of Strasburg is equally true of scores of variety theatres in Germany. There are exceptions, such as the Apollo, Mannheim, Berlin; Tichy's, Prague; the Apollo, Mannheim, and others of the best class, but as a rule the most disgustingly suggestive acts are allowed on the variety stage and are accepted as a necessary evil by the audience. Because a few gross, vile-minded persons laugh at and applaud them, the managers care nothing for the shocked sensibilities of their more particular patrons.

"So Mr. Hollenberg's venture may be watched with a good deal of interest by those interested in the elevation of the vaudeville stage everywhere. If this pioneer of 'refined vaudeville,' as it is understood in America, is financially prosperous and succeeds in attracting the best people, as he proposes to do, he will undoubtedly have many imitators, and eventually vulgarity will be wiped out on the variety stage in Germany, even as it has been suppressed in the United States."

U. S. SAILORS AS VAUDEVILLIANS.

A unique performance took place at the Belasco Theatre on Tuesday afternoon last, when a benefit for the San Francisco sufferers was given by the sailors attached to Uncle Sam's ships that are now anchored in the vicinity of New York. The performers were drawn from the minstrel companies of the fleet, and some of the Jack Tars showed uncommon talent. The audience for the most part was made up of the officers and men from the war vessels, and the sailor boys in the house showed their appreciation of their brothers in no uncertain way. The house was draped in white and out with flags and pennants of all kinds, and presented a very picturesque appearance. Every seat was filled before the curtain rose, and everybody seemed to be ready for a good time. The whole performance was conducted in sailor-fashion, even the attractions being announced from the stage by means of signal flags instead of numbers, or by means of a fog-horn voiced stage-manager. The performance included a song by D. P. O'Phan, chief quartermaster of the *Pennsylvania*; a slack wire act by F. H. Musgrove, sleight-of-hand tricks by Ensign E. W. Whitehead, an exhibition drill by Ensign E. W. Captain Lay, and a rattling battle exhibition between the two best bantams of the fleet. A special feature was an exhibition of the manner in which the sailors handle big guns on the deck of a battleship, and the participants were roundly cheered. The entertainment wound up with the playing of the national anthem. Everybody in the house stood up and joined in the refrain with a will, and the waving flags and handkerchiefs and the cheers that came at the end made a scene that was most inspiring. The benefit netted \$1,200.

A ROMANCE OF THE CIRCUS RING.

In 1895, when Cuba was struggling for her liberty, a Cuban patriot named Federico Perez went to the front, leaving behind his wife and nine children. The war deprived the family of the father and mother and all of their possessions. A traveling circus visited Havana about this time, and Mrs. Perez, meeting Arthur Hobson, known as Nelson, one of the Nelson Family, agreed to allow her youngest daughter Marianna to come with the Nelsons to the United States to be trained as an acrobat. For ten years Mrs. Perez heard nothing of her child, and having in the meantime recovered a large portion of her former wealth, she came to the United States to search for her daughter. The Nelsons were located at Mount Clemens, Mich., and Mrs. Perez went there with a New York lawyer. She met her child, who had no recollection of her and had become attached to her foster parents, who were quite satisfied to remain with the troupe. The parties immediately interested came to New York and held a consultation, at which Mrs. Perez agreed that the matter would be left to the child to decide. It has been arranged that the little girl shall have frequent opportunities of making her mother's acquaintance for the next six months, and at the end of that time she is to decide whether she will continue to pursue her career or return to her mother's home.

JOHN I. KELLY'S PLANS.

John T. Kelly returned to his home in Elmhurst, L. I., on Wednesday last, after a long and successful vaudeville season. Mr. Kelly has found this branch of the profession so congenial that he will remain in it indefinitely. For next season he has secured two new farces, one by Herbert Hall Winslow, called *A Game of Conscience*, and the other by James O'Dea and Anna Caldwell, entitled *O'Kelly's Boodle*. Both contain much humor, and for his support Mr. Kelly will engage three people whose reputations will insure clever performances.

A GOOD SCHEME IN ENGLAND.

A well-known firm of vaudeville agents in London have devised a scheme that should attract the notice of those amateurs who believe they have a talent for pleasing the public as vaudeville entertainers and who claim that they get no opportunity to show what they can do. England is overrun with ambitious lads and lasses who long to show their feet would fit perfectly in the shoes of the late Dan Leno, Bessie Bellwood and other shining lights who have passed away, and they all wish to see of salaries of \$100 and upward coming their way, if they only had a good opportunity.

To settle the matter for good and all, these agents made arrangements to give special "trial" performances in Liverpool, Manchester, Leeds, Glasgow, Nottingham, Birmingham, Cardiff, Dublin, and London. To these performances managers, agents and critics were invited, and the public was also admitted at the usual prices. The proceeds, after deducting expenses, were turned over to professional charity. Competent judges selected the best turns from the large number that appeared, and early in September they will all be gathered together at a grand "trial" matinee in London, so that those who do possess real talent will have a splendid chance to prove it, and secure the much-coveted engagements. In spite of this very liberal arrangement, however, there will probably be just as many disappointed aspirants who will keep up the struggle, complaining all the while that they are not getting a fair show.

The amateur nights at some of the theatres in New York have proven so successful that an enterprising agent in this city has taken up the scheme of supplying amateur talent to managers who may wish to use it. He expects to do a large business, as the streets of New York are filled with youngsters who are aching to shake their feet or air their voices on the vaudeville stage.

A LONG ROAD TOUR.

Mr. and Mrs. William Robyns, whose sketch *The Counsel for the Defence*, has been a vaudeville feature for several seasons, write from Victoria, B. C., to inform their friends through *The Mirror* that they are happy and prosperous. They left New York May 8, 1905, expecting to be away only six weeks, but filled their time through the Middle West up to October. Then Mr. Robyns made a deal in Chicago with Sullivan and Conside and they have been playing the Sullivan-Conside houses ever since with great success. They report that their tour of the new circuits has been extremely pleasant and that the time has passed swiftly and agreeably. While in Seattle Mr. Robyns was so impressed with the city that he invested some money in real estate that has already increased in value. The Robyns were fortunate in having left San Francisco just before the earthquake, after playing in and around the city for several weeks. After finishing their present engagements Mr. and Mrs. Robyns will go on the Texas circuit for ten weeks, beginning in September, and will not reach New York until November.

BUFFALO BILL PROSPERING.

The second season of Buffalo Bill's Wild West company on the Continent has been particularly successful. Two weeks were spent on the French Riviera, and thence the show went on to Genoa and played to record-breaking audiences. When the show was in Rome the King and Queen of Italy, with their retinue, attended an afternoon performance, and were so pleased that a special private performance was requested for the next day. Colonel Cody escorted the King and Queen and royal children around the grounds, showing the Wild West stables, draft horses, dressing rooms, men tent, etc. The King presented Colonel Cody with a handsome gold cigarette case studded with three hundred small diamonds and engraved "Victor Emmanuel." After touring Italy the route will probably be into Austria, Hungary, Germany, Holland, and Belgium. At the close of the tour the entire outfit will return to America, and probably give its first performance at Madison Square Garden, the first time in four years on American soil.

OLD CIRCUS RIDER IN DISTRESS.

"Old Dad" Moon, who many years ago was a famous circus rider and who was a contemporary and chum of Dan Rice, was taken to the Lee County Home, near Keokuk, Iowa, a few days ago. Moon was removed to the almshouse at his own request, as his advanced age prevents him from making a living. In spite of his eighty years, Moon had worked steadily at the circus, trading up to a short time ago. He had found by himself for many years in a shanty, and while he was a trifle eccentric, he was respected for his honesty and square dealing by those with whom he came in contact. Moon left the circus all over the United States as the most daring rider in the circus business. He was very proud of this distinction, and when "Yankee" Robinson introduced an act that was more sensational than anything Moon had done the latter retired from the ring and took up the cooper's trade.

MARDI GRAS COMPANY ORGANIZED.

The Coney Island Amusement Company, made up of the "big guns" of the seaside amusement world, was incorporated last week in Albany, with a minimum capital of \$10,000. The main business of the new company is the management of the Mardi Gras festival, to be held in September, during which it is expected that millions of people will be drawn to the resort. The festival will open September 17 and will last a week. One hundred thousand dollars will be expended on floats, decorations and music, and nothing will be left undone to make the affair memorable. The success of last year's Mardi Gras has inspired the promoters of the enterprise to do things on a grand scale, and if the weather is good the merchants and amusement purveyors will reap a rich reward. The directors of the company are Frederic W. Thompson, F. B. Henderson and Frank C. Bostock.

SA-HERA'S SEARCH SUCCESSFUL.

Se-Hera, a mind reader who is now on the Proctor circuit, performed a feat on Wednesday morning last that recalled the tricks of the late Washington Irving Bishop. She had undertaken to find an article hidden by a committee, and the management of the Proctor houses had engaged a four-in-hand for the trip. The start was made from the Fifth Avenue Theatre, and *Se-Hera* drove the coach, blindfolded. She took a round about course, but finally drove into Central Park, stopping near the bank of the lake. She jumped down from the coach, and after searching in the grass for a while unearthed the brass umbrella check that had been buried by the committee the day before.

WHITE CITY IN ASHES.

The White City, a big amusement resort near Cleveland, on the shore of Lake Erie, was practically destroyed by fire on Friday. Most of the larger buildings with their contents were enveloped in flames shortly after the fire broke out, and within a few minutes there was nothing left of the handsome structures but heaps of debris. While fighting the flames a number of firemen were overcome by smoke, but no loss of life is reported. The loss is estimated at \$150,000, with very little insurance.

JOSEPH MURPHY TO DO A SKETCH.

Joseph Murphy, the well-known Irish comedian, who is said to have accumulated a very comfortable fortune touring the country in *The Kerry Gown* and *Sham Rhu*, has not retired from the profession, as was reported some months ago. He intends to take things easy hereafter, and has made arrangements to appear in a vaudeville sketch next season. Three months' time has already been booked for the act.

VAUDEVILLE

VAUDEVILLE

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THIS SEASON 32 WEEKS IN THE WEST.
March 18, Family Theatre, Butte, Mont.; March 25, Washington, Spokane; April 1, Grand, Seattle;
April 6, Grand, Tacoma; April 13, Grand, Vancouver, B. C.; April 20, Orpheum, Portland.

W. C. FIELDS

May 28, Keith's, Boston; June 5, Keith's, Philadelphia; June 11, Proctor's 23d St., N. Y.;
June 18, Proctor's 38th St., N. Y.; June 25, Shea's, Buffalo; July 2, G. O. H., Pittsburg, Pa.
(Klaw & Erlanger's Ham Tree Co., next year—second season.)

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Keith's Theatre.....Providence, R. I.	Shea's Theatre.....Buffalo, N. Y.
Keith's Theatre.....Philadelphia, Pa.	Shea's Theatre.....Toronto, Can.
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Keith & Proctor's 5th Ave. Theatre.....New York City	S. Z. Poll's Theatre.....Wilkes-Barre, Pa.
Keith & Proctor's 13th St. Theatre.....New York City	S. Z. Poll's Theatre.....Scranton, Pa.
Keith & Proctor's Theatre.....Jersey City, N. J.	S. Z. Poll's Theatre.....Fall River, Mass.
F. F. Proctor's Theatre.....Newark, N. J.	Colonia Theatre.....Lawrence, Mass.
F. F. Proctor's Theatre.....Troy, N. Y.	Empire Theatre.....Paterson, N. J.
F. F. Proctor's Theatre.....Albany, N. Y.	Savoy Theatre.....Hoboken, N. J.
Harry Davis' Grand Opera House.....Pittsburg, Pa.	Valentine Theatre.....Toledo, O.
Chase's Theatre.....Washington, D. C.	Trent Theatre.....Trenton, N. J.
	The Grand.....Wheeling, W. Va.
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IMPORTANT BURLESQUE DEAL.

A very important deal was carried through on Saturday, by which the Dewey, Gotham and Circle Theatres of this city were added to the Empire Circuit, which a few days ago secured the burlesque theatres of James L. Kernan in Washington, Baltimore and Buffalo. The arrangement covers a period of ten years. The Dewey, Gotham and Circle are controlled by Sullivan and Kraus, and were formerly in the Eastern Circuit, booked by the Columbia Amusement Company. Special interest attaches to this move by Sullivan and Kraus, as George J. Kraus is president of the Eastern Circuit, and the next turn of the burlesque "wheels" will be watched with unusual attention.

The Empire Circuit managers are in session in Baltimore. At the meeting at which the New York houses were taken over there were present on behalf of the Empire Circuit James J. Butler, President, of St. Louis; James E. Penney, Secretary, of Cincinnati; John H. Whalen, Treasurer, of Louisville; Director George W. Rife, of Baltimore, and Attorney Charles H. Knapp, of Baltimore. A large volume of business is being transacted by the Empire Circuit, including the addition of a number of other new houses to the circuit, which it is claimed will include no less than thirty-seven theatres by the beginning of next season. It is said that property has been secured in the neighborhood of Broadway and Myrtle Avenue, Brooklyn, upon which a new burlesque house will be built. Just now the Empire Circuit has six houses in New York City, one each in Buffalo, Montreal, Toronto, Detroit, Grand Rapids, Milwaukee, Duluth, Kansas City, St. Louis, Indianapolis, Louisville, Cincinnati, Pittsburgh, Cleveland, Washington, Baltimore, Paterson, Jersey City, Springfield, Providence and Boston, and two houses each in Brooklyn, Philadelphia and Chicago. A second house may be built in Cincinnati, to be ready by the middle of next season.

The Board of Directors of the Empire Circuit is made up of Frank Drew, W. T. Campbell, J. H. Whalen, Edward Butler, H. W. Williams and George W. Rife. The company will move into new offices in the Knickerbocker Theatre annex on June 1, with Walter J. Pinner in charge of the bookings. The capital stock of the company, by the way, was increased on March 31 from \$50,000 to \$1,000,000. It is likely that the desertion of Sullivan and Kraus from the Eastern Circuit may lead to several lawsuits, as the contracts contain a forfeiture clause that imposes a very severe penalty upon the manager who cancels an attraction.

VAUDEVILLE NOTES FROM LONDON.

Staley's Novelty Transformation, which is said to have cost more to put on than any other music hall act, is creating something of a sensation at the Hippodrome, where it is one of the big features. The change is from the interior of a cooperage to a grand drawing room, and is worked somewhat after the fashion of Staley's original blacksmith shop-parlor specialty.

Rose Stahl, in The Chorus Lady, which has been slightly revised and adapted to local surroundings, has scored a flattering success at the Palace.

Another American at the same house who has caught the fancy of the Londoners is Eltinge, who impersonates an up-to-date girl without giving the slightest offence. He sings well and dances with great agility.

Happy Fanny Fields was forced to cancel some time in England during May owing to illness.

Pat Kincaid, once a very popular Irish comedian, who gave up the stage to run a restaurant in Dublin, died recently in Liverpool.

Fred Conquest is appearing at the Lyceum in a sketch called The Freak's Revenge. It is very strong and introduces a drunken gorilla, that is taught to stab the enemy of the principal character. The gorilla makes a mistake, and there is a struggle that results in the death of the gorilla and the freak as the curtain falls.

Michael Abraham has put on a new act called The Burglar and His Dog, which was written by Arthur Roberts. A very intelligent building assists Mr. Abraham, and the sketch, which is highly dramatic, has created a very strong impression. Mr. Abraham has a genius for training dogs, one of which he showed in the United States last season.

Paul Cinquavalli recently presented a gold medal to Smaun Sing Hipo, the Burmese midget. Charles T. Houghton and Hedley Howard, two "fals" agents, have been sentenced to twelve months' hard labor for swindling.

Wizard Stone and his sister, Belle, have created a sensation with their cycling act that they call the Globe of Life.

The funeral of the late Frank Coyne was largely attended. The floral offerings were unusually beautiful and numbered over 100 pieces. Mr. Coyne was very popular and his death is greatly regretted by a large circle of friends.

HE WANTS A SKETCH.

Will M. Cressy, whose fame as a writer of sketches has penetrated the remotest corners of the United States, is constantly in receipt of letters from obscure persons who have a hankering for the stage and who imagine that a good sketch can be turned out in fifteen minutes and sold for five or ten dollars. The latest curio in the line of quaint epistles received by the author-comedian runs as follows: "Will Cressy—Dear sir: I was informed you have some very good sketches. I am a pupil of a well-known teacher of elocution and wish to get a good sketch for vaudeville. I can handle Swedish dialect (No. 1) would like something comic please state terms wish for an early reply. P. S. I wish a sketch for two char. 1 male and One Female." As no stamps were inclosed Mr. Cressy did not answer the letter.

JULIUS STEGER TO TRY AN ACT.

Julius Steger, who has been a member of Lew Fields' company for the past two seasons, will try a new musical comedy sketch, called The Fourth Commandment, at Proctor's Twenty-third Street week of June 18, and if it is successful he will be booked for a two years' tour of the Keith Proctor houses, beginning in the Fall. In case it should not please Mr. Steger will return to musical comedy in the legitimate theatres. The new sketch was adapted from the German by Willis Steele. For his support Mr. Steger has engaged Julie Herne, Forrest Robinson, and Tony Pearl, the harpist, who will accompany Mr. Steger when he sings a song called "Castles in the Air."

NEW ACT IN MILWAUKEE.

Thebe, a new musical skit, produced on an elaborate scale, was seen for the first time at the Alhambra, Milwaukee, on May 20, under the direction of Sherwood Siler and Jerome. The music is by Ben M. Jerome and the book and lyrics by L. L. Blumenstock. The act was staged by J. Paul Callan, of London, and special scenery, costumes and effects were provided by prominent firms in Chicago. Among the new songs introduced are "Overland," "Blue Blood," "My Lotus Lady," "Marry a Marionette" and "My Sawdust Queen." The principal parts were played by William Rock and Grace McCarthy, assisted by eight girls.

EASY TO LOOK SERIOUS.

Fred Ray, the comedian, while playing at a vaudeville theatre in Fall River, Mass., a few weeks ago, made the acquaintance of a Boston man who was visiting the mill town on business. In the course of their chat the Bostonian asked Mr. Ray, "How is it that you can manage to keep such a straight face while you are saying such funny things, at which everybody in the house is laughing? It must be very difficult to restrain your own mirth." "Not at all," replied Mr. Ray; "when I feel like laughing I just keep thinking of the clown, and it makes me so mad I couldn't laugh if I wanted to."

VAUDEVILLE JUSTINGS.

Alfred Housman, trust agent, has signed with F. J. Scott for twenty weeks to star at his vaudeville house in Ypsilanti, Mich.

The following people played two performances for the benefit of the San Francisco sufferers at Bay City, Mich., April 28: The Great Richards, Grace Arnold, Mr. and Mrs. Jack, Marie Heister, Charles Rock, and Leon and Helen.

The Lavallo, who was in England at the time of the disaster in San Francisco, called to their relatives there and receiving no answer called on even as possible for New York. When they arrived here they received news of the safety of their people, and were relieved. They will return to Europe Aug. 15, and are booked to come back to America next year.

One Pixley has joined May Vohse, and will assist her in the presentation of A Model Maid in vaudeville. They will open at Proctor's, Albany, N. Y., June 4.

Mr. and Mrs. Gene Hughes tried out their new sketch, Suppressing the Press, at Gloucester, N. Y., last week, and according to reports received it made a big laughing success.

The La Salle Twin Sisters open this week for their last dates. Next season they will be featured in a new musical comedy, opening Sept. 1. During their recent engagement in Baltimore they were treated to a reception at the home of Mr. and Mrs. Edward Ardello. A number of their professional friends were present.

The formal opening of Brighton Beach Park has been postponed until September. Most of the attractions, however, were ready for visitors on Saturday last, including Ferrari's Wild Animal Kingdom.

Louise Weston and Mrs. Julian Rose will appear in vaudeville this summer in a sketch called Rachel Goldstein's Sister.

Woodward's seals will be sold to the highest bidder at the end of the present engagement at the Hippodrome, on account of the wish of the owner to retire from the profession. The bill of sale will include all bookings, which extend well into next season.

Several members of the chorus of The Free Lance have joined The End of the World at the Hippodrome, on account of the wish of the owner to retire from the profession. The bill of sale will include all bookings, which extend well into next season.

Tricksy Frisken, has decided to try vaudeville for a while, and will do a single specialty with songs and imitations.

Brown and Navarra, who were dissatisfied with their place on the Victoria bill last week, canceled after the Monday matinee. Their place was taken by the Two Focks.

The contract for the building of the Coliseum in Louisville, Ky., has been let, and work will be begun at once. It is expected that the building will be sufficiently advanced by Sept. 15 to permit it to be used as a roller skating rink. Later on it will be used for large entertainments of all kinds. The building will cost about \$75,000.

Midland Beach, on Staten Island, was opened on Sunday, with the usual vaudeville and outdoor attractions. The outlook for a busy season is promising.

A summer vaudeville theatre will be built on the shores of Eastview Lake, near Pittsfield, Mass. Wagner Leitch, of Pittsfield, will have charge of the house.

The Bijou circuit, which controls vaudeville theatres and parks in Wichita, Topeka, Hutchinson, and Newton, Kan.; Oklahoma City and Shawnee, Okla.; Ardmore, Okla., and Muskogee, Okla.; has established headquarters at Kansas City in the Kansas City Life Building. C. E. Olson is manager. All of the vaudeville acts for the circuit will be booked there.

Among the cases for trial before Justice Lambert at the present term of the Supreme Court in Buffalo, N. Y., is that of Edward J. Rowan, an employee of the old Court Street Theatre, against the Empire Circuit Co. The suit is for \$100,000 damages. It is claimed that the defendants, a corporation of burlesque managers, conspired to keep attractions away from the Court Street Theatre, and carried out such alleged conspiracy so well that the Court Street was forced out of business.

Whitney and Blissett have just closed with The High Roller Burlesque co., and open on the Melville Park circuit at Johnstown, Pa., June 4.

Dardevil Babcock, the bicyclist, has begun his summer tour of the Western cities, under the management of Walter D. Noland, who is spending the summer at Cohoes, N. Y.

Sadie M. Fulton, of Leonard and Fulton, is mourning the loss of her mother, who died May 11. Miss Fulton was called home to Boston early, but did not succeed in reaching there until after her mother's death.

Mr. and Mrs. Harry Richards, of Australia, recently gave a large Christmas party in honor of their grandson, Harry Richards. The wedding of Miss Richards to Mr. Mass was a big social event, a little over a year ago, and the wedding grandfather made of the Christmas party an even more elaborate affair.

Rue Smith, the "Flower Girl," who was "discovered" by Frank Keener, of Brooklyn, tried a new specialty at Proctor's Fifth Avenue Theatre on Sunday. It is called The Rose of Castile, and was written by Jack Lenox and Harry O. Setton.

The regular season at the Alhambra will close June 10. On Monday evening, June 11, the Alhambra will present an opera co. under the direction of Milton and Sargent Aborn in Robin Hood, that will be followed by other popular operas.

The new Canadian circuit, including houses in Montreal, Toronto, Ottawa, and London, will be booked through the Keith offices.

Rice and Prevost, who will be at the Paradise Gardens all summer, have signed with Melville Park, Raymond, who will feature them in one of his new productions next season.

It is possible that Adeline Patti may be induced to make a tour of the vaudeville houses in this country next season.

The annual election of officers of the White-Rats will take place June 21. Many honors are about to go to the hands of the new president, R. C. Moore, and George Fuller Golden will probably be the leaders in the race.

Edward F. Benton, formerly manager of the Trent Theatre, Trenton, N. J., will be S. E. Poll's representative in the Keith booking office.

Merri Osborne, who made her reappearance at the Twelfth Night benefit for the St. Francis Hospital, and who scored the hit of the bill, may return to vaudeville. She has a number of quaint songs that she delivers in a most original manner.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Katie Barry heads the bill at Keith's this week, with W. C. Fields, Willard Stone, Four Focks, the Garrisons, Snyder and Buckley, Pella's dogs, Trail Troupe, Ed Gray, Mlle. Edna, Ethel Oliver, the Be-Be and St. John and Le Ferns. The Fells will head their annual Summer engagement next week.—At the Howard Athenaeum the cards are Lew Wells, Jeanie Cree, Al. Carleton, the Three Madcaps, Diamond and Smith, Kempton and Mace, Dan Mahoney, Savie and Von Kaufman, McDade and Welcomes, and Frederick.—This week ends the season.—With the summer stock co. at the Palace the olio consists of Murphy and Andrews, Adolph Adams, Buchanan and Corey, and Harry Monroe.—The Palace City Sports Co. opens at the Locum.—At the Columbia the combination for the week is T. W. Dinkins, Miss Clover Buchanan for the final week of the season.—Powell's Minstrel Maids are in their fifth consecutive week at Austin and Stone's, a record holder for this house. The vaudeville features are Helen Robinson, Marvon and Marvon, Lamote and Crawford, and James and Richards.—Wonderland, the newest amusement resort in the vicinity of Boston, will throw open its doors 50. Parsons Park will follow suit 15, and Norwobean Park, Lexington Park and all the others will also be in full swing by the latter date.

JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre, week May 26: William O'Connell and co., Ellen Morris and co., Edward P. Keener, Three Dances, Walter C. Kelly, Four Lakies, Lillian Shaw, Irving Jones, Salmon and Chester, the Holdens, Mlle. Chester and Mace, the Tansies, and Susie Fisher. A good programme and usual large patronage.—Cinema: Darkest South, a large co. of colored performers, including the Whangdoodle Four, Le Belle Croole, and a spirited cast with special features.—Trocadero: New York Belles, the season is nearing its end. During the summer the house will be greatly enhanced with many improvements.—Bibo: Yankee Doodle Girls in their usual clever bill. This week closes the regular season.—Stock burlesque co. 4.—Locum: French Folly Burlesque, with two new burlesques. The house is in the heart of the busy section and will likely remain open all summer, with weekly changes of stock and olio.—Outdoor amusements are now in full swing and the season for the summer houses is practically over.

CHICAGO, ILL.—At the Majestic this week: White and Stewart, Nora Barry, Leroy and Clayton, Jimmy Wall, Sidney Doss and co., Musical Kleist, Rescued and Duetto Dick Lenta, Two Pierces, Margarette Newell, Emily Wren, Zola, Danzig, Hollis, James and Cella Welch.—Olympic: Sander's dogs, Harry Tate co., Piccolo Minstrel, Mary Dupont, the Mallova, Brookes and Halliday, Probot, Edna Larkin, McKay and Frederick, Barry and Wilford, Hy. Greenaway, with two new burlesques.—Scout's Summer the house will be greatly enhanced with many improvements.—Bibo: Yankee Doodle Girls in their usual clever bill. This week closes the regular season.—Stock burlesque co. 4.—Locum: French Folly Burlesque, with two new burlesques. The house is in the heart of the busy section and will likely remain open all summer, with weekly changes of stock and olio.—Outdoor amusements are now in full swing and the season for the summer houses is practically over.

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Columbia, St. Louis.	May 1	River Side Park, Saginaw.	June 2
Bijou, Dubuque.	May 14	San Soule, Chicago.	July 1
Domination, Winona.	May 21	Marquette Park, Louisville.	July 8
Wood's Lake, Grand Rapids.	June 10	Forrest Highland, St. Louis.	July 15

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ATTENTION, MARCH 12-JUNE 9.

Williams and Stevens-Dillon, Marlquette, Wis., May 26-2.

Wills and Hamann-Mann's, Portland, Me., May 26-2.

Wilson-Lane's, Buffalo, N. Y., May 26-2.

Wilson, Jack, Erie, Pa., May 26-2.

Wilson, Theo-Townsend, Detroit, May 26-2.

Wilson Trio-Fontaine Perry, Louisville, May 26-2.

Winter, Winona-Proctor's 2nd St., N. Y., May 26-2.

Proctor's, Newark, 4-4.

Wood, Frances-Raith's, N. Y., May 26-2.

Wood, Mill-Proctor's, Albany, N. Y., May 26-2.

Woods and Green-Electric Park, Newark, N. J., May 26-2.

Worcester, Estelle-Shea's, Toronto, May 26-2.

World and Kingston-Dundee, Windsor, May 26-2.

World's Fair-Shea's, Buffalo, May 26-2.

Wright, Horace-Proctor's, Albany, N. Y., May 26-2.

Wycherly, Margaret-Shea's, Buffalo, May 26-2.

Zeigler, Charles-Shea's, Buffalo, May 26-2.

Wyckoff, Fred-Ramona Park, Grand Rapids, Mich., May 26-2.

Yeaman, George-Grand, Portland, Ore., May 27-2.

Grand, Astoria, Ore., 2-4.

Yerlin, Laura, Cleveland, 2-4.

Yessell and Vernon-Temple, Detroit, May 26-2.

Zanzema, The-Henderson's, Coney Island, May 26-2.

Zenn, Jordan and Zenn-Fillie, Cape Town, S. A.-Indefinite.

Zenos-O. H., Holme, Ill., May 26-2.

Zimmerman, Al and Pearl-Gem, Superior, Wis., May 14-2.

Zinnari Trio-Auditorium, Lynn, Mass., May 26-2.

Zinnari and Postell-Olebiany Park, Columbus, O., May 26-2.

Ziska and King-Canton, O., May 26-2.

East Liverpool, O., 4-4.

— — —

ENGAGEMENTS.

1. Boyd Nolan, to play the part of Jack Frazer in Our New Minister next season.

For the Arlington Stock company opening at Washington, Pa., on Aug. 27: Ellmore Westcott, Burleigh Cook, W. Walter Shattewater, Frank Adams, and Wilmoth Rhodes.

Charles M. Thell, Frank H. Chapman, and K. J. Buckley, for Under Southern Skies.

Charlotte Lambert, to support Louis James next season.

Through the Matt Gray Agency: Julia West, Helen Decker, Paul Decker, and Jane Austin; for The Boiling Geyser; Charlotte Crane, C. W. Goodrich, and India Palmer, for Ben Forester; Dan Moyle, for Forty-five Minutes from Broadway; Lillian Taylor, for Ashes Blotting; Beatrice Jester, and George White, for The Mayor of Treble; Will Lowrie, for The Tivoli Opera company; Madge Laurence, for The Yankee Consul; C. Major and Marion Langdon, for Sergeant Killy.

J. B. Leaveness, to originate an important role in Louis Miller's production of Carolans.

Willis F. Sweetnam, for the role of Esten Ham in George Washington, Jr., for next season.

— — —

ELKS.

The lodge of Ashtabula, O., held their annual ball April 23, which was, as usual, a pronounced success. The new lodge and club rooms will be ready for occupancy before the next Winter.

The lodge of Great Bend, Ind., will open their new house, just completed here, with a fair Sat., which promises to be a great success.

The Tamonga, Pa., Lodge gave a vaudeville supper and entertainment in their club rooms on April 17. John Iechter, vocalist, of this city; Fred Rowley, of Williamsport, monologist and entertainer, and Dave Thomas, of Mahanoy City, all members of the order, delighted a large crowd. The Elks' dance of April 19 was one of the most brilliant affairs of the season, there being 180 present. The new Elks' club house will be ready for occupancy by July 15. The building is 30 x 150 feet and three stories, costing \$25,000, and is one of the handsomest in the State.

Blauvelt, N. Y. lodge held a grand fair and carnival 21-23, which promises to be a big financial success.

The lodge rooms of Palestine, Texas, were the scene of a delightful dance, it being the annual dance of the Qui Vive, the Young Ladies' Card Club. A number of out of town guests were present, and they and the club members and escorts, with a large number of married couples, formed quite a brilliant crowd.

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MATTERS OF FACT.

J. Porter Bender, a poet of the Pacific Coast, is in town with a book and music of a comic opera entitled Cusper Houser. The music is by a blind musician and said to be very beautiful by those who have heard it. It is rumored that the opera will have an early production.

The New People's Theatrical Exchange, at Chicago, Ill., under the management of William T. Gashell, is proving to be a successful venture. Besides placing people and representing theatres, the Exchange is handling a large line of well-known plays, booking roads, etc.

Frederick B. Duff closed his second season with Broadway and Currie's Texas company in Toronto on May 26 and is to go to Mexico City, whence he will return about the middle of July.

The Popular Amusements Company, Incorporated, wants a repertoire leading woman, capable of doing some heavy. The Americans, as the company is called, is based out of the Middle West. Headquarters are at Canton, Ohio.

Fairman's Boston Concert Band is now playing at Young's Pier, Atlantic City, at morning, afternoon and evening concerts. The band is under the direction of Russell H. Fairman.

E. J. Carpenter, after an absence of several years, has taken office in the Times Building, this city, where he will look after his enterprises for the coming season. At Cripple Creek, which closes its season at the Thalia June 2, has proven a winner for him.

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AMATEUR NOTES.

The Columbia Athletic Club, of Schenectady, gave a market show on the evening of May 11 at the Von Currier Opera House.

Alpha and Phi Kappa, the leading literary societies at Smith College, united May 26 in the presentation of Monsieur Beaucaire, which was beautifully staged in a most pleasing manner most pleasing to a large and select audience.

On May 22, in Philadelphia, the Browning Society, in commemoration of the poet's death, presented Dolce, by John Luther Long, and Twist Love and Duty, by Henry Starr Richardson. In Dolce Helen Baillie was queen in the title-role and won hearty applause. In the second play William Cooper appeared as Constance Camors and pleased the audience. Others in the cast were Mr. Richardson, John J. Ferrick, and J. Bennett Colechery.

On May 21 the girls of Radcliffe College presented Eucrist, beneath the trees at the spacious lawn of the college grounds. The attractive arrangement of Lyla's charming play was made by a Radcliffe girl, Virginia Tanner. Margherita Sargent had the role of Andromeda and Rachel Hobart was Cynthia. Others who had principal parts were Caroline Wright, Edith Kelling, Margaret Griswold, Ruth Dallingier, Dorothy Kendall, and Marjorie Gregg.

The Princess Bonnie was performed by the Boys' Enslon High School Society of Lockport, N. Y. It was the most successful amateur performance ever given at this place and the Elgin Opera House was filled to the doors. The production was in charge of Byron Dugley, stage director of the Lulu Glaser company. Those who had principal roles were George Conant, Howard Townsend, Robert Hamber, Joseph Perry, Walter Harts, and David Beck. Others in the cast were Hyatt Hayward, Grace Allen, and Jessica Mac Kennan, who played the title-part.

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Among the prominent performers using "The Good Old U. S. A.," "Crocodile Isle" and "Keep On The Sunny Side," are Jackson and Hoon, Bronson and Winters, Willers and Lee, Star Sisters, May Trade, Bates Musical Trio and a score of others.

Georgia Caine, late of The Earl and the Girl, now in vaudeville, is using three songs from "The House Melodious," namely, "I'll Do Anything in the World For You," "Welcome to Our City" and "You Can't Give Your Heart to Somebody Else and Still Hold Hands With Me."

Mayme Remington is featuring "Milo," and is also using "Little Red Popover," a comic song by Benjamin Haggood Burt. Both numbers are published by Joseph W. Stern & Co.

Joie Davis was featured at Henderson's last week, and one of her best songs was "Keep On The Sunny Side," a summer waltz song by Driane and Morse.

The Criterion Comedy Four, who are meeting with success on the Proctor and Keith circuits, will use "Let Me Write What I Never Dared to Tell," "Little Girl, You'll Do" and "When the Evening Breeze is Singing Home, Sweet Home," as their feature songs for the summer.

Rose Lee Tyler, operatic vocalist, in vaudeville, is featuring "Mexico" and "Dear Starry Eyes, Good Night."

"Since Nellie Went Away," published by the New York Music Publishing House, is being featured by many well-known artists.

J. Aldrich Libby has pronounced the song "Somewhere," especially written for him by Charles K. Harris, as the best effort of this famous composer.

Two new instrumental numbers have been added to the act of the Elite Musical Four, "Policy Pete" and "The Club" march.

Blanche Ring has been interested in a little song which is not officially out, called "Take a Trip to Merryland," published by the New York Music Publishing House.

Mills and Morris have returned to town after a six months' trip out West, and will shortly open on the Eastern circuits, making a special feature of "Crocodile Isle," by Driane and Morse. Published by F. B. Haviland Pub. Co.

Mitchell and Marron, at Pastor's recently, have added to their act "Since Nellie Went Away."

Lillian Taylor is featuring Driane and Morse's new march-song, "The Good Old U. S. A."

The new novelty song by Williams and Van Alstyne, "Why Don't You Try?" is exceptionally popular everywhere. The new slides posed on the board walk at Atlantic City have created much favorable comment.

Leo Feist is well supplied with "Lita," prominent among them being, "Can't You See I'm Lonely?" and a new song entitled "Good-Bye, Glory." The latter is being used by many prominent singers.

Jerome H. Remick, at the head of J. H. Remick and Co., reports that the last six months have been the most prosperous in the history of the house. Never before has this house enjoyed so many substantial song and instrumental successes at one time, besides the many successful numbers turned out by his large staff of writers. The firm has purchased the entire Vincent Bryan catalogue, the entire Folia-Powell catalogue and several numbers from the waltz king, John T. Hall. The entire building at 45 West Twenty-eighth Street has proved too small for the enormous business transacted and an annex was completed last month, at a cost of \$12,000. "Happy Heine," the now famous characteristic number by J. Bodealt Lampe, has proved to be the biggest selling hit in years, and has run a close race with "Silver Heels." "When the Mocking Birds are Singing in the Wildwood" has sold beyond all expectations.

AMATEUR NOTES.

St. Mary's Dramatic Society of Kingston, N. Y., presented "Bound by an Oath" on May 1 and 2. The audience, which crowded the Rondout Opera House, applauded generously.

An amateur production of Cinderella, under the direction of Professor Frank Norman, was given in Stanley Hall, Monticello, on the evening of May 2. In the cast of characters were Miss Hawkins, Miss B. Hunt, Muriel Garth, Dorothy Garth, Edith Allan, Winona Thompson, W. A. Tremayne, Frank M. Simpson, E. A. Bulger, A. H. Walker, J. R. Kelly, C. P. Collins, Master C. Benson, G. Waldwright, W. Jones, F. Smith, E. Harvey, and Master A. Taylor. Special mention should be made of Miss Hawkins, who was very pathetic as the little heroine; Miss Hunt, the Fairy Queen, and Mr. Tremayne and Mr. Simpson as the stepchildren.

On Wednesday, May 9, Barnard College girls presented a musical comedy in the Brinckerhoff Theatre, entitled "Barnardiana," satirizing college life and the faculty in particular. The entertainment was to raise money for the Dormitory Fund. The chief roles were played by Misses Bart, Fairchild, Brown, Toms, Fried, Rae, and Southern. The choruses and the ballets were particularly attractive. The play was written by Edith Southern and Blanche Marks, most of the score being taken from popular musical comedies.

Members of St. Mary's Young Men's Catholic Club Dramatic Circle, of Newark, N. J., gave an ambitious performance of "The Winter's Tale" in St. Mary's Hall on the evening of May 7. The scenery was remarkable for an amateur production; the costumes were elaborate and accurate; the incidental music was extraordinarily well arranged and rendered. The acting was far superior to that seen at the average amateur

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- JEN LATONA

Miss Jen Latona, whose picture appears above, is enjoying much success in vaudeville. Her clever personality and the pleasing manner in which she renders her songs have made her a popular favorite. She has won much praise for her clever rendition of the now famous ballad, "When the Mocking Birds are Singing in the Wildwood," and the two new songs, "There's a Time and Place for Everything" and "Good Advice."

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Shakespearean attempt. Those who assumed important characters were Frank G. Schaeffer, Master Joseph Drewing, A. Vollmer, John Neu, Peter Buttner, Nicholas Lavechin, Robert Morgan, Alexander Jacob, Charles Koch, May Koomanier, Catherine Kueffner, Mary Schramm, Elizabeth Schaeffer, Elmer Schramm, Agnes Schroll, Walter Hunt, Joseph Schaeffer, William Gekle, John O. Sweeney, Frederick Schubert, Dr. E. J. Biss, Ella Koomanier, and Tunde Ehrbach.

The St. Louis Dramatic Circle, an amateur organization of Buffalo, that has presented some thirty-five plays in its twenty years of existence, gave a performance of "Down in Maine at Shen's Theatre on May 6. The audience was large and appreciative. In the cast were Bernard F. Mayer, Joseph J. Lee, Leclien Haas, Harry A. Scherger, Frank L. Dubois, Louis Ludencher, August Heitrich, Leon J. Armbruster, Master Karl Kiefer, Henrietta St. James, Minnie Frost, Terry Strauss, and Marie Strauss. Terry Strauss and Leon J. Armbruster deserve special commendation for excellent work. The production was made under the direction of George L. Hager.

The Halfback, a football musical play in three acts, by Wood Ballard, was presented by the Theatrical Club of State College, at the Lexington Opera House, Lexington, Ky., on Monday and Tuesday evenings, April 30 and May 1. One of the advantages of education is manifest in legitimately casting a play. Leading roles were interpreted by Earl McGarvey, William Wester, E. N. Wickliffe, W. P. Sayres, W. H. H. Mustaine, Mary Hagar, Alice Pence, Goldie Leavins, Gus Bertram, P. Sherman Voght, Sidney Hughes, John Jewell, Herbert Cox, Cresley Atkins, Eugene McCulloch, Mary Rodes, Aubyn China, Margaret Foster, R. S. Edwards, Corinne Humphrey, and Frank Battelle. The choruses were charming.

The first performance of a notable amateur production of "The Chimes of Normandy" was given at the Willis Wood Theatre, Kansas City, on May 14. The hit of the performance was the chorus of thirty voices. The principals were Addison Madiera, Dudley Nelson, Virgil Holmes, Edwin House, Georgia Trippe, and May Kelly. The opera was repeated successfully on the two following evenings.

On May 16 the Allied Arts Association of Brooklyn gave a comic opera, "The Gypsy Fortune Teller," in the Assembly Hall of the Kings County Democratic Club. The principals in the cast were Miss Emma B. Shibley, Bertha L. Peters, Mattie McCarthy, Mrs. J. Botz, Edwin D. Shibley, Harry Perline, Harold Smith, Eugene Brewster, George Conklin, Francis J. Vogt, and Edwin M. Le Roche. Harry A. Crosby was stage manager and Solia W. Dobbs accompanied.

Boil Boer, a colonial opera, was presented by amateurs in Village Hall, Whitman, Mass., on May 16. The cast of characters included Arthur Cole, Will H. Adams, Harry L. Adams, Nat Narancho, Robert Keene, Ralph Gurney, Martin Rathbone, Percy Rand, Bernice Gurney, Elsie M. Proutie, Edith L. Adams, Eva E. Winslow, Mrs. Edward P. Keene, Gladys Gurney, and Stella Anderson. The opera was repeated on the following evening.

On May 16 The Spirit of '76, by William T. Martin and Harry T. Bunce, was performed in McCadden Memorial Theatre, Brooklyn. In the cast of this successful production were Charles Leroy, Ella M. McCoy, H. J. Brockmann, May Stratt, Clara Swerdtfeger, Ella Kelly, Clarence Walters, Hush McGuinn, Jack McGuinn, Charles Kohler, Laura Meyers, W. Taylor Martin, and Harry T. Bunce.

On May 16 The Chimes of Normandy was given at Weiden's Columbia Hall, Brooklyn, and repeated the next evening. The production was the same as that recently recorded in Tins Minors by pupils of the Orville Crane Opera School.

On May 15, in Milwaukee, the Young Men's Society of St. Mary's Church gave a comedy in three acts at the school hall. The production was in German. Those appearing were Margaret Olinier, Nora Schroth, Frank F. Preis, C. L. Van Een, Oscar J. Helke, Frank L. Wittig, Leo J. Leuten, and P. William Ludwig.

David Garrick was performed on May 14 and 15 by home talent at the Opera House, Albion, N. Y. The cast included Clifton Mallory, under whose direction the performance was arranged: Ida G. Dean, William Lattenton, Jay Deslittle, Homer Brown,

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On May 16 What Happened to Jones was explained to citizens of Lowell, Mass., by the Dramatic Club of the Mathew Temperance Institute, the production being made at the Opera House. In the cast, which received liberal applause, were William Thornton, Margaret J. Callaghan, Annie E. Coulson, Thomas J. Beane, Lena M. Martin, Jennie M. McGuire, Adelaide May, Josephine T. Johnson, John J. Lyons, Patrick J. Kane, Daniel P. McKenna, John J. Coyne, and James F. Maguire.

The students of Dartmouth College gave an elaborate vaudeville performance at Hanover, N. H., on May 15, as part of the celebration attending the eighth annual junior "prom." The crowded house enjoyed two solid hours of laughter. The only serious number on the programme was "The Other Woman," adapted from the story by Richard Harding Davis. Mr. Wayman appeared as the Bishop, Walter Powers as Lattimer, and A. T. Soule as Ethel. A Bad Act, proved highly amusing.

The Crystal Dramatic Society of the Canton Congregational Church recently gave a dramatic entertainment, including two three-act farces, Dr. Cure-All and Vase Vase. The players were Arthur Barwick, Edna Leysen, Lizzie Jenkins, Margaret Jenkins, John Hoff, Ida Thorn, Mary Johns, Ella Rodney, Estelle Englebright, Mrs. Mary Sullivan, Arthur Lloyd, Lizzie Ochove, and Herman Spillman.

On May 16 the Dramatic Association of the Catholic Club, Boston, K. J., gave their annual performance, presenting "Schooling a Wife," under the direction of John Walsh. Large audiences attended each performance.

On May 15 amateurs gave presentations of two French plays at the Academy of Music, Lowell, Mass. The first piece, Le Truc d'Olivette, was performed by Angeline Hotin, Clara Nadeau, Mrs. Omar J.

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Smith and Stella Dumont. The second play, a two-act comedy, with interpolated sketches of song, entitled Les Deux Orphelins, was presented by Angeline Hotin, Mrs. Omar J. Smith, Nellie Cole, Stella Dumont, Clara Nadeau, Flora Ann Glazac, and Regina Berger. The honors went to Nellie Cole and Mrs. Smith.

On May 15 the Men's Club of St. Stephen's Episcopal Church gave an entertainment at Potter Hall, Boston, being assisted by the St. Gabriel Club and members of the church choir, who appeared in feminine attire. The play was Proserpina, a former Hash Pudding success. Members of the cast were William Alexander, Jr., John S. Conneron, Justin E. Trefry, Fremont Earleston, Walter E. Walker, Ernest Kimball, David Richmond, John Sawyer, John E. Stanley, Fred W. Stone, and Arthur Hocking. Carolyn Wood, at the piano, was the entire orchestra. Circumstances Alter Cases, a two-act comedy by Helen Langhton, was presented on May 16 at the National Riders' Armory, Washington, D. C. In the cast were Rosetta Brice, Elsie River, Adam Leeman, Mrs. Jeannette B. Anthony, Robert Anthony, Douglas Hoering, Victor L. Dodge, Mrs. W. L. Cath, and George W. Baumann, Jr. Francis D. McCarroll was stage director.

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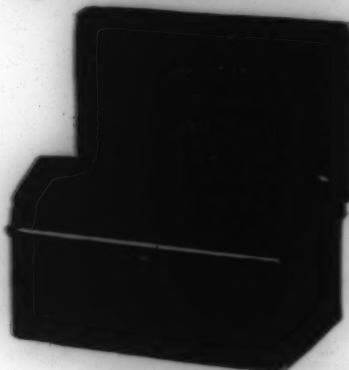
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